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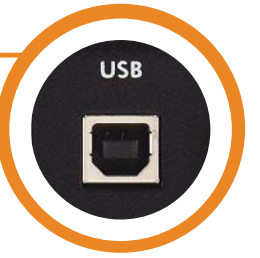

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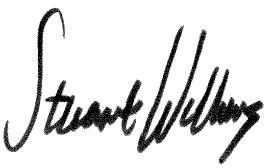
Welcome

EDITOR'S LETTER

It's confession time. In my secret other life, I like to hit things. With sticks. That is to say, I also play the drums. Why am I telling you this? Because playing more than one instrument is what first inspired me to start recording in 1996. I'd heard of 'overdubbing' and 'multi-track' recording, then I heard Dave Grohl's one-man-band approach to the first Foo Fighters album. I bought a secondhand Fostex cassette four-track and pretty soon I was recording my own music, starting with drums, then adding guitar tracks over the top. That four-track was as simple as they come, but the creative opportunities it presented were huge and I loved it until the day it broke. These days, I still love recording, but the equipment sounds better, does infinitely more and is way more affordable. Get started yourself on p.54 where we tell you everything you need to know about recording guitars.



Stuart Williams, Associate Editor

MAKING THIS MONTH'S MAG:

MATT PARKER

AFTER two years on *TG*, Staff Writer Matt is off to work on our sister website, MusicRadar.com. But before he headed off to grace the internets with his impressive beard and pin-sharp wit, he chatted to The Maccabees and fawned (again) over Brian Fallon. **Favourite recorded guitar sound:** "The Chills' *Pink Frost*. It's DIY as hell and yet the pre-verse riff has the most beautiful, gentle electric tone I've ever heard."

MATT FROST

RICHARD Thompson, Joe Bonamassa and Paul Rodgers all found themselves spouting into Matt's whirring recorder this month, not to mention seven of his favourite engineers and producers. **Favourite recorded guitar sound:** "You just can't beat the raw fuzz-fuelled tones of Link Wray's *Rumble* or The Kinks' *You Really Got Me*. Acoustic cuts? Nick Drake's *Cello Song*."

THE FRIDGE

THE MACHINE that has consistently provided the *TG* office with subsistence at a perfectly chilled three degrees left us this month. The discovery was made when one office member was heard to compare the smell wafting from its broken door with that of an "elephant's dong". Boasting ample litreage, generous on-door storage and acceptable all-round energy efficiency, our Zanussi will be sadly missed.

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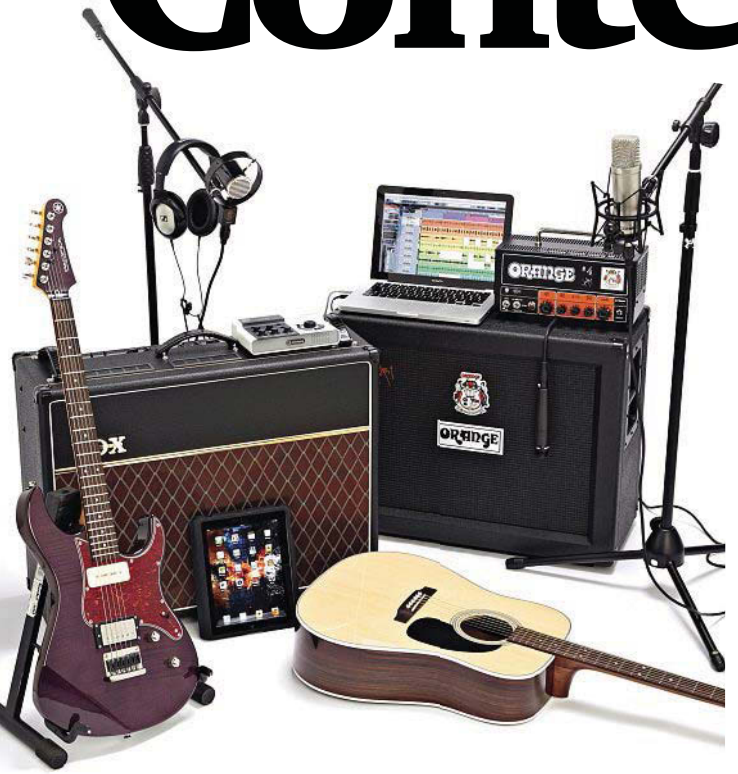

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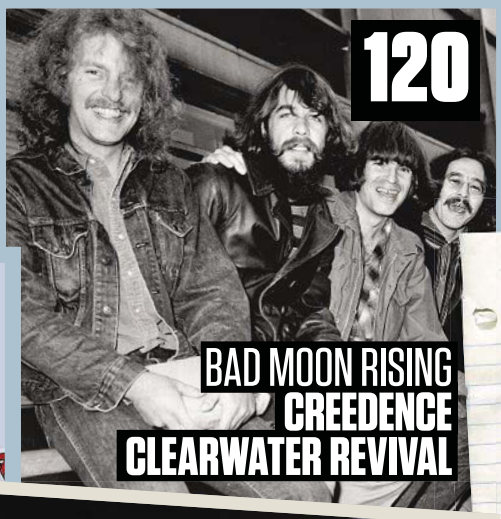

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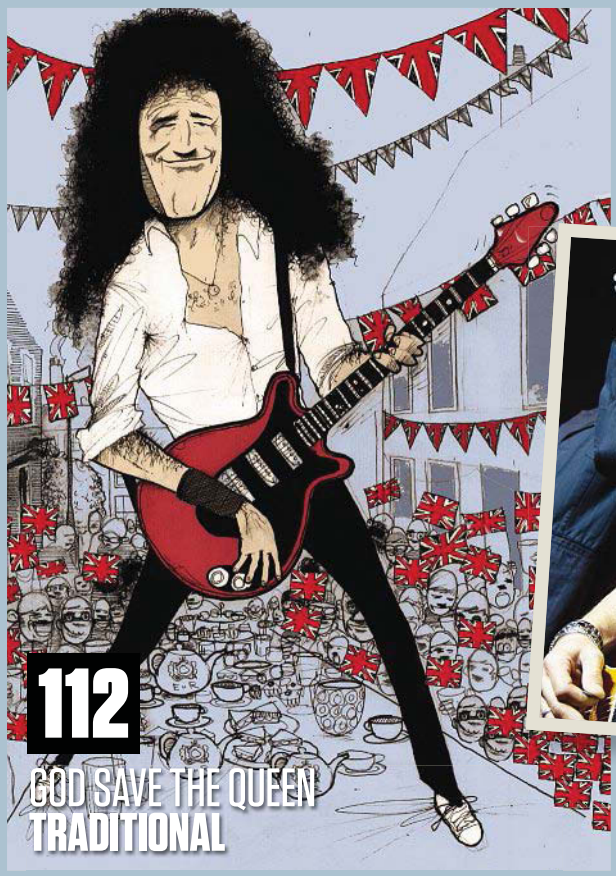

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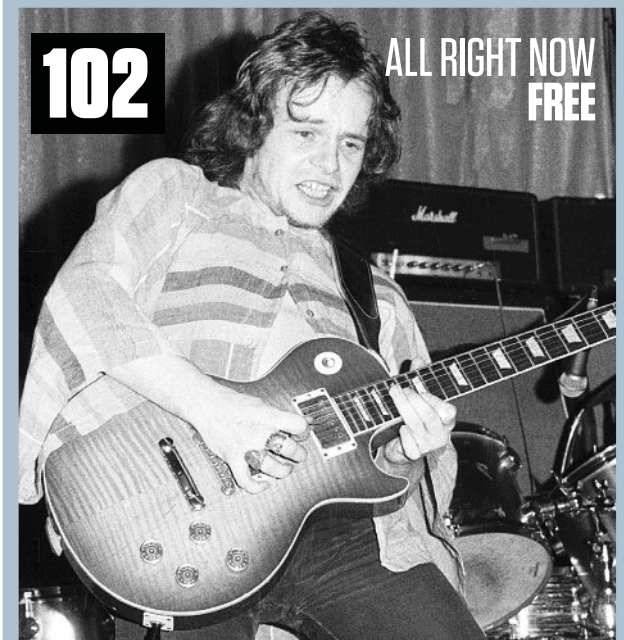

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MONITOR

PEOPLE ★ NEWS ★ NOISE

GOODBYE, JIM

TG mourns the passing of the 'father of loud', Jim Marshall

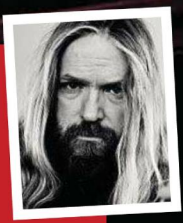
THE guitar world lost one of its true pioneers on 5 April, as Dr Jim Marshall OBE passed away aged 88. Jim's impact on guitar sounds is immeasurable: he defined the often-cited 'Marshall' or 'British' sound with his EL34-powered designs.

Jim, a drummer, started Marshall Amplification 50 years ago, building the very first amps from his drum shop in Hanwell, London with the help of repair man Ken Bran and engineer Dudley Craven. Regular visitors to the shop included Jimi Hendrix, Eric Clapton and Pete Townshend. Townshend was searching for a louder amp, and it was at his request that Marshall created the concept of the stack, changing the way we've thought about amps forever.

With every decade since Marshall's inception, the iconic brand has delivered at least one classic amp, most of which have been modelled and imitated ever since. During the month since Jim's death, artists and friends have been paying tribute, with Download Festival renaming its Main Stage as the Jim Marshall Stage for this year's event.

It's with a heavy heart that *TG* says goodbye to the man who invented the sound of rock guitar, from the classic sound of a stacked Plexi, and the thrash of a JCM800, to Nigel Tufnel's amps that made it all the way to 11. If you've ever stood in front of a cranked amp and felt the force of a powerchord ringing out, you'll join us when we say thanks, Jim.

Marshall has created a website to honour Jim, with messages from fans and artists. Read more and add your own message at www.jimmarshall.co.uk



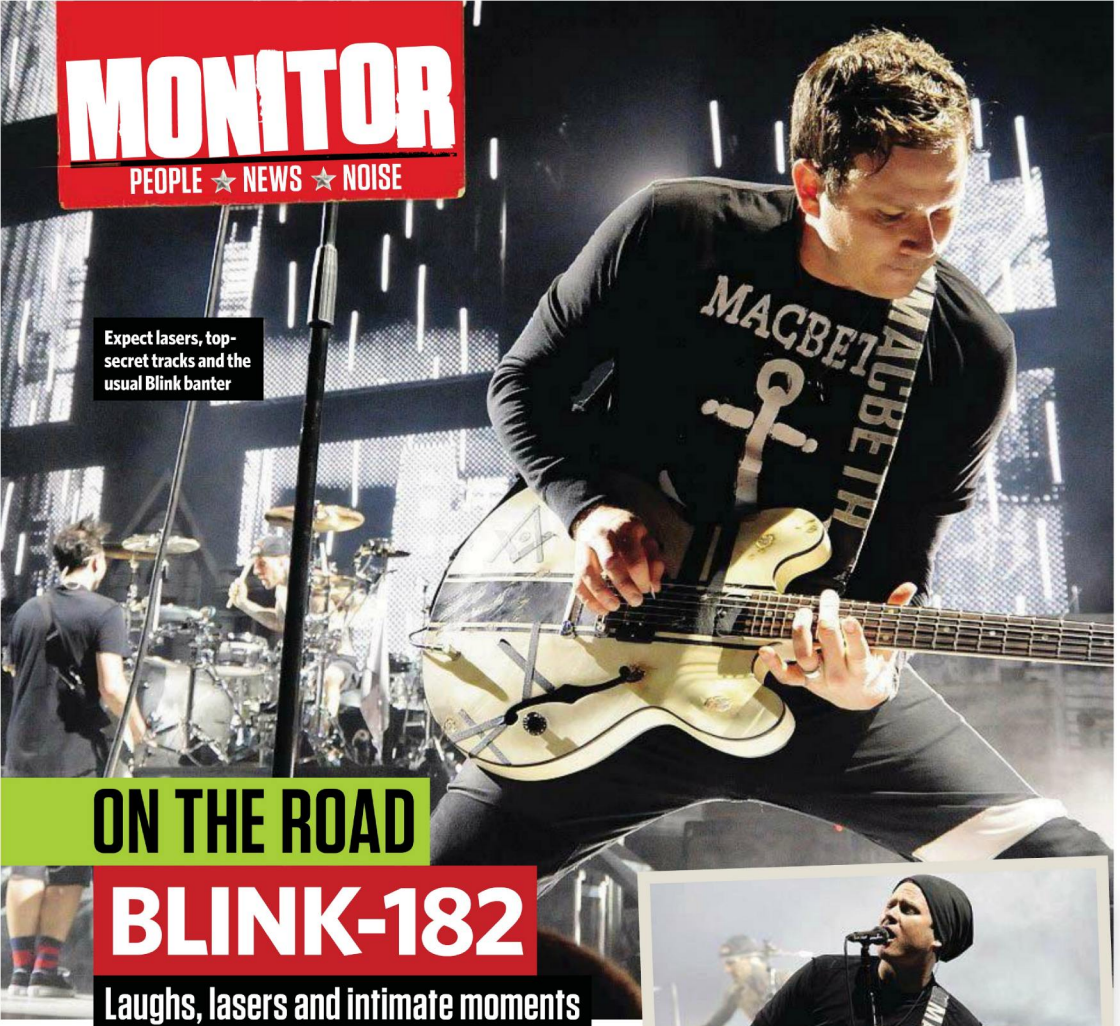
A TRIBUTE FROM ZAKK

THE MAN WHO CALLED JIM "DAD" PAYS HIS RESPECTS

"I thank the good Lord that I had [Jim] in my life. We always say, 'leave this world a better place than when you got here', and he truly did, in a massive way. How many records have a Marshall amp on them? Not just rock music – it could be on a Madonna record. What an interesting life. You couldn't write it.

"We rehearsed at the Marshall factory, so all of our gear was stored there. We'd stay up near Milton Keynes, then we'd go down to the factory and rehearse there. If dad was in town then we'd all go to his favourite restaurant and have lunch. This place had been there over 200 years, just a little restaurant with a beer garden and everything. We always had great times, we'd all just hook up and have a batch of laughs. He was like a walking history machine; it was always great hearing stories from him about Jimi Hendrix and he had all of these Pete Townshend stories. It was amazing hearing how [Marshall] got started. You're not reading it, you're hearing it right from the horse's mouth. They were always great times, right up to the last time we saw him.

"We were all looking forward to having dad [at the Marshall anniversary gig] and celebrating 50 years, but we'll celebrate his greatness and what he achieved instead."



Expect lasers, top-secret tracks and the usual Blink banter

ON THE ROAD

BLINK-182

Laughs, lasers and intimate moments from pop-punk's elder statesmen

Blink are back with the show you've been waiting (a year) for

TOM DeLonge, Blink's guitarist/singer, wants to allay any fears about the band's forthcoming UK tour; just because new album *Neighborhoods* is serious, don't expect their live shows to be the same. "The whole show is a stand-up routine," he laughs. "There will always be a couple of good dick jokes in there: dick jokes and love songs, and love songs about dick jokes."

Those dick jokes have been a long time coming. Tom should have been talking to *TG* about this tour over a year ago. In April 2011, Blink-182 postponed their summer dates by 12 months to allow the band to complete *Neighborhoods*, a move which upset fans. "It was difficult but I think it was for the best," Tom tells us. "I wish we could have done it at the time but we just weren't ready. The good thing is that we're able to make it up now and even do a little bit more as well."

Audiences can therefore expect "the biggest show we've ever done", with LED screens, trackable lasers and video wall-mapping, but that doesn't mean the San Diego trio have turned their backs on their punk roots. "We always do some old stuff and some new stuff. We've got to play the hits!" Tom says, although he's got the song choices from *Neighborhoods* filed under confidential. "We're playing three or four new songs but I can't tell you which ones because it's a secret," he teases. "This is all secret, secret stuff – you don't have the security clearance for that."

In performing those mystery songs live, Tom will be employing his trusty Gibson signature model ES-333, a Vox AC30/Fender Twin stereo amp rig and several rack flangers and delays. But gear isn't his biggest worry onstage, especially when it comes to performing new material. "Some of the new songs are difficult to play and sing at the same time," he admits, "but I think I get by, barely."

No matter what Tom thinks his guitar playing is like ("The biggest surprise will be if it sounds good!" he laughs), he can't wait to get back in front of UK audiences. "American rock bands live to play the United Kingdom," he enthuses. "UK crowds are really passionate. I never once get the feeling they're just there to watch the show: they're always there to participate."

But be warned: Tom is planning to take crowd participation to new levels. "I'll be giving the audience aphrodisiacs and turning them on, walking through the crowd and touching them, kissing their necks, rubbing my fingers down the base of their spine," he jokes (hopefully). "It'll be awkward, but I guarantee it'll be a blast." **(MB)**

Blink-182's UK tour begins in Birmingham on 7 June. www.blink182.com

10 TRACKS TO DOWNLOAD THIS MONTH

1 ONLY LOVE – BEN HOWARD
WE SAW this live and the girly crowd melted like wax on a hot plate

2 AFRICA – TOTO
GUILTY pleasures be damned! We're wearing this one on our sleeve

3 SPEND THE NIGHT LIVING – DIVE BELLA DIVE
THEY dress like apocalyptic numpties, aiding this MCR-style stormer

4 COME ON, BE A NO-ONE – THE CRIBS
THERE'S life after Marr, as proven by this Pixies-esque melodic belter

5 ROOM 54 – DEAD SONS
KRAUTROCK-Y post-punk goodness, but two drummers? That's just selfish

6 GIRL LIKE ME – LADYHAWKE
THE KIWI 80s obsessive is back and this time she's found fuzz

7 NEEDLE AND THREAD – BRAD
A SOULFUL and flowing melody from Stone Gossard's other band

8 TAKE ME WHERE THE ROSES GROW – MYSTERY JETS
THE JETS go country. There's a slide guitar on it and everything...

9 AWAKE – SMOKE FAIRIES
WELL, this is dangerously lovely. Get back you bluegrass sirens!

10 WHO'S GONNA LITE IT UP? – CORNERSHOP
OUR favourite glammy riff from their new album, *Urban Turban*

Photography: Tim Mosenfelder/TIM Robb D. Cohen /Retna Ltd./Corbis

RIFF OF THE MONTH

VIDEO LESSON
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Head for the Video Lesson online to see how it's played

SLASH
YOU'RE A LIE

INTRO 0:17

THE GUITAR is tuned down by one semitone (E♭, A♭, D♭, G♭, B♭, E♭), which adds weight and power to the groove on the first single from Slash's new album *Apocalyptic Love* (go to p.74 for Slash and Myles Kennedy's track-by-track rundown). The song starts with a dragging half time chord sequence before Slash bowls in with this stomping riff. After one cycle the whole band join forces to deliver a high-energy groove.

Aim to maintain a consistent amount of force as you down-pick the powerchords on the fifth and sixth strings. If you pick too hard you'll sound too heavy and spoil the natural flow of the riff. Using too light a pick attack will lessen the much needed drive and energy. Just aim for consistent picking and make sure that you don't palm-mute or cut any of the chords short because this will affect the momentum and flowing nature of the riff. **(JH)**

Get the sound

USE a guitar with a humbucker in the bridge position to achieve a powerful rock tone. If your guitar has singlecoil pickups add some extra gain and bass to achieve a thicker, fuller sound. Make sure that you have a decent amount of midrange as this is authentic to Slash's classic rock tone. If you use a small amount of middle you are likely to get a scooped, thrash metal sound. It's a 'no messin' around, guitar straight into the amp' philosophy on this song, so there's no need for additional effects.

Video tutorial

All our Video Lessons are online at totalguitar.co.uk/video. To go to this lesson, type **bit.ly/tg228rotm** into your browser.

Photography: Rob Grabowski/ Corbis Marco Secchi/Photoshot/Getty Images

BERT WEEDON: 1920–2012

Best-selling author of 'Play In A Day' tuition book dies aged 91

YOU may not have heard of Bert Weedon, but his contribution to the guitar cannot be overstated. First hitting the limelight as a big-band guitarist in the post-war era, so hot was Weedon that his talents were in constant demand. He backed Britain's chart-topping crooners and lent 'hooks' to many a pop classic.

But Bert is best remembered as a teacher. As well as co-presenting TV shows during the 50s and early 60s, where his easy style taught youngsters, he also conceived the best-ever-selling guitar tuition book. First published in 1957 and never out of print, *Play In A Day* went on to sell over a million copies.

With a list of 'students' that includes Eric Clapton, Brian May, Sting, Pete Townshend, John Lennon, George Harrison and Paul McCartney, this quiet, unassuming man could well have been the most influential guitarist of all time.

GOING GAGA FOR TONE

Roland unveils the digital amp with a voice of its own

INTENDED as an all-in-one solution for the gigging guitarist, the GA series amps aim to deliver valve amp response with the versatility of digital technology. Sounds familiar, right? This time around, though, Roland is offering a few twists, and we're intrigued.

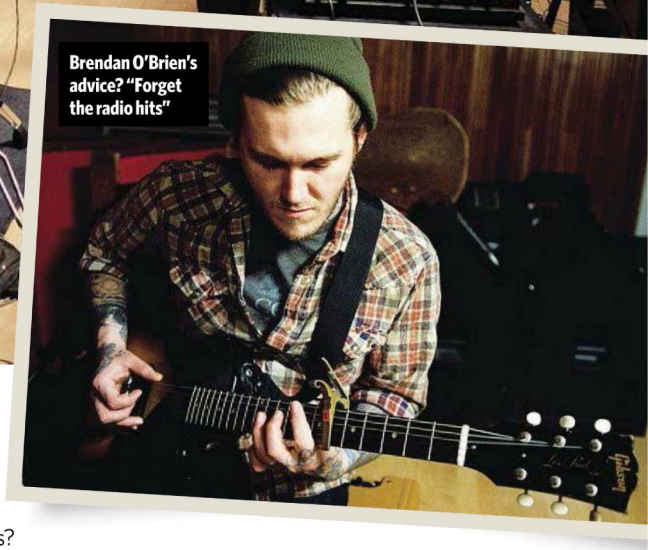
Rather than go down the tried-and-tested road of modelling history's most renowned noise boxes, Roland has decided to offer just a single 'Progressive' COSM amp model, designed to respond to special drive and boost controls for an exceptionally wide tonal range. Other nifty features include a Smart Channel memory system that automatically saves your settings across each of the four channels. It's an interesting concept, for sure, but Roland faces stiff competition from the likes of Blackstar, Line 6 and Vox, and time will only tell whether the GA series will prove itself an innovation or a novelty. The amps are expected in July, priced at £940 for the 212 and £760 for the 112 model.

Gaslight hit Blackbird Studio in Nashville, Tennessee to record album number four

IN THE STUDIO

THE GASLIGHT ANTHEM

Foo Fighters' sound and Pearl Jam's producer. Expect bigness



Brendan O'Brien's advice? "Forget the radio hits"

BY THE time you read this it will be almost two years since The Gaslight Anthem released their third album, *American Slang*. Now they're readying their fourth, titled *Handwritten*, recorded in Nashville and scheduled for release this summer. It's the New Jersey sons' first major label release and, with über-producer Brendan O'Brien (RATM, Bruce Springsteen, Pearl Jam and AC/DC) onboard, it represents a band officially taking 'the next step'. "I tried to write as many hits as I could on *American Slang*," frontman Brian Fallon tells *TG*. "Although those songs were no less honest, I was trying to steer it... With this record, the first thing Brendan said to me was, 'Do not try to write a radio song, because you will fail'. And that actually took huge, huge pressure off of me."

> **"It sounds like Foo Fighters playing Tom Petty"** ***Brian Fallon***

Although totally different, Brian says the new album "sounds like the Foo Fighters playing Tom Petty songs", it seems the band have been channelling the same spirit that forged breakthrough *The '59 Sound*. "There's one called *'45'*. I brought it in and I was like, 'We've got another *'59 Sound*!'" explains Brian. "Just a song that you know is great and you don't even know why."

So is this an album of hits? "I think so," he offers tentatively. "We didn't try, but we ended up doing it and the only other record we didn't try on was *The '59 Sound*, because we didn't know what a 'hit' was..."

Other track titles include *Mulholland Drive*, which contains a "fuzzed-out, crazy solo" from lead player Alex Rosamilia, Soundgarden-y riffer *Too Much Blood*, and *Here Comes My Man*, which utilises a 12-string Rickenbacker – a first for the band. "We all decided, 'We're gonna save our money and then when we go down to Nashville we're gonna get some old guitars'," explains Brian. "The first week we were there we invaded every music store that we could find!" Subsequently, Fallon acquired a '67 Telecaster and Alex picked up a '65 SG Junior and a late 60s Jaguar. Amps used on the recording include a mix of vintage Fender, plus a blend of Billy Penn, Matchless, Marshall and 65amps gear. "Basically amp heaven," he concludes.

The band have also beefed up their sound (following an eye-opening tour with The Foos) with the addition of guitar tech and Horrible Crowes member Ian Perkins, who has played on almost every track. "We're not going to do that thing where we're like, 'Hey, guess what? We have an organ player now!'" says Brian. "But we decided, 'Well, we're a rock band and if we need that extra thing, let's bring in another guitar.'"

Now, *that's* a plan we can get onboard with... **(MP)**

***Handwritten* is set for release this summer on Mercury Records.**

Brian saved up for a gear haul in Nashville, including a '67 Tele

Photography: Danny Clinch

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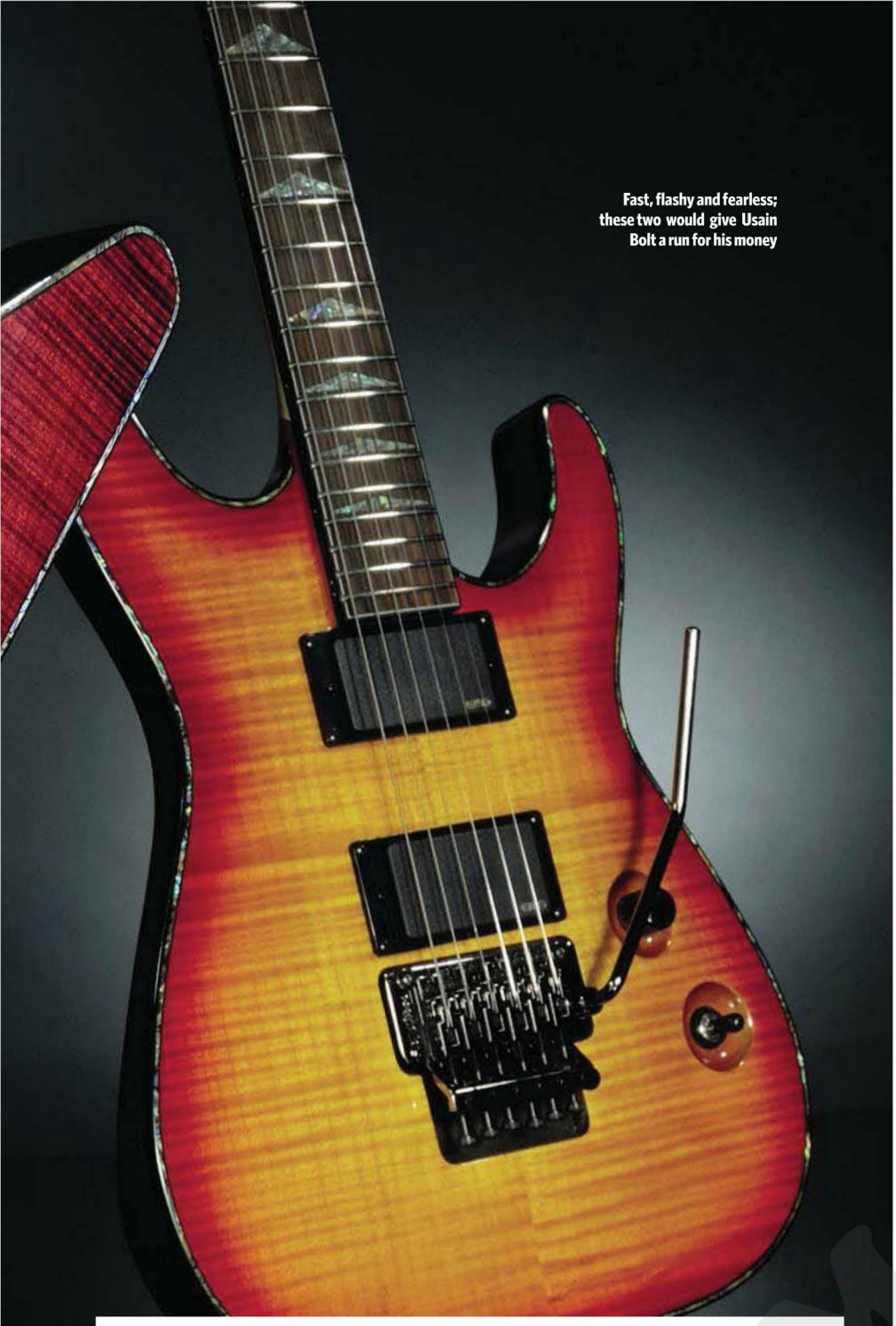
FIRST LOOK

SPEED FREAKS

Charvel adds two classic body shapes to the Desolation Series



Fast, flashy and fearless; these two would give Usain Bolt a run for his money

USUALLY associated with isolation and barren emptiness, desolation might not be the first word that springs to mind when you see these opulent shred machines for the very first time. Let's not get picky, though – these guitars bring two of Charvel's classic body designs well within the reach of the budding rock god.

Any fan of Charvel or Jackson guitars will recognise the Soloist's curves, and the DX-1 FR (pictured above right) takes no prisoners with its Floyd Rose vibrato and the winning pickup combination of an EMG 85 and 81. The beautifully smooth through-body maple neck seals the deal, being every bit the arpeggio-spitting monster you could hope for.

Taking up a decidedly selfish amount of the left-hand page here is the DST-1 ST, which employs the equally iconic Charvel Star design. The angular DST-1 model takes the through-body maple neck and EMG pickup combination, partners it with a sturdy-as-hell stoptail bridge and tops that off with fret access that borders on the ridiculous.

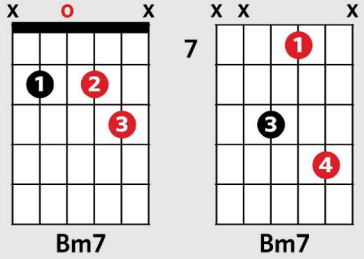
The Soloist and Star retail at £742 and £634 respectively. Multiple tiers are available for both shapes, with different finish, pickup and bridge options. Look out for a full review in an upcoming issue.

QUICK CHORDS

10 minutes to improve your... Minor 7 chords

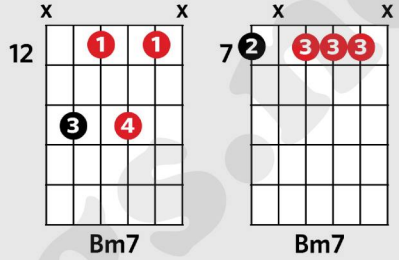
A GREAT way to improve your rhythm playing is to learn one chord in as many positions on the neck as you can. With that in mind we've identified six ways to play a Bm7. We've left out the most common shapes in favour of some that you might not know. If you can find another six to 10 shapes you're doing pretty well!

EASY



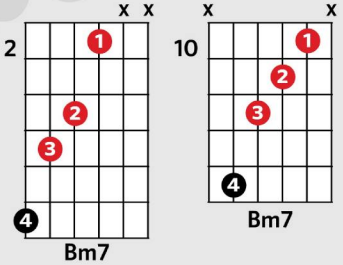
The first chord here is an easy open shape. The second shape is harder but most players should manage fine.

INTERMEDIATE



These two shapes are often used by jazz players. You'll need strength to barre across three strings.

ADVANCED



These shapes are for the longest, bendiest fingers only! You may prefer to play them as arpeggios.

Photography: Tim Mosenfelder/Corbis

LISTEN TO FEEDER AND OASIS
Feeder's *Just The Way I'm Feeling* kicks off with a Bm7 chord and Oasis' classic 90s track *Wonderwall* is famed for guitarist Noel Gallagher's Em7 shape.

ON THE UP

PEACE

All we are saying is give Peace a chance

WHEN rave culture thrived and bands like Happy Mondays mixed up indie with dance to huge crossover success, Peace frontman Harrison Koisser wasn't yet born. But the Birmingham four-piece make groove-orientated indie rock that recalls the glory days of baggy, thanks in part to the band's love of house music. "I was always a band-y person," explains the singer-guitarist. "But then going to house nights and just having a good time... I liked both sides of it."

Harrison set about fusing grooves with guitar parts written with the dancefloor in mind. "It's using chords to just give it a kick rather than all the time," he explains. "And melodic, funky riffs that work with the bass – groove stuff, funky little licks. As long as it works with a drum 'n' bass groove and makes you want to shake something..."

Peace's tunes scream 'remix me into a club banger!', but how does he feel when dance remixes, like Wax Cotton's house interpretation of *Bblood*, cut out his guitar completely? "I understand big guitar stuff doesn't really cross over, but most of our guitar parts sound cool in dance music," he says. "I've done some remixes myself where I've put guitar solos over dance music, and it still sounds cool."

With a baggy groove and a sizeable, grungy riff underpinning the good-time-lads vibe, new single *Follow Baby* is bringing the band plenty of attention. But they aren't in any hurry, despite the hype. "It's been a year between the two tracks we've put out," says the frontman of last year's Foals-y, afrobeat-infused *Bblood* and now *Follow Baby*. "We're taking it slow, even though there's 'the buzz' and everything. We're pretty relaxed, really – maybe too relaxed!" **(CBu)**

Peace's single *Follow Baby* is out now. www.peaceforever.co.uk

DZ DEATHRAYS

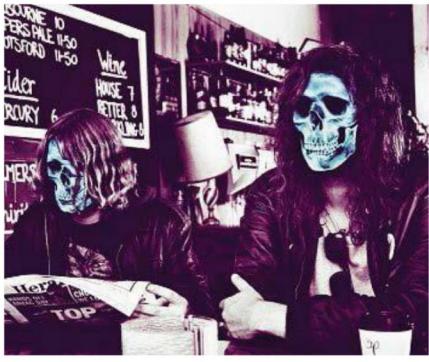
Aussies obliterate the two-piece rulebook

"I LIKE the challenge of the band," says Shane Parsons, the enigmatic frontman of Australian two-piece DZ Deathrays. "We try to sound as huge as we can without a bassist. At times we've thought, 'It would be so much easier to have someone playing that bassline', but if you work on it, you can figure out ways around things."

It's a difficult task, but through Shane's innovative use of signal splitting between guitar and bass amps and an impressive arsenal of pedals, Deathrays' three-minute blasts of distortion never sound anything short of gargantuan.

Fortunately, the experimenting has paid off and now the band are tearing up stages around the world with their unique brand of fuzzed-out riff-rock jams, currently packing out club venues on their UK tour. An achievement Shane also attributes, in part, to his love of turntablism.

"The main aim was to get a crossover of electronic music played on guitar going into big straight-up rock riffs," he explains. It's an approach that has



helped Deathrays' gigs garner a reputation for off-the-wall antics, even in their formative years.

"We got sick of getting no response from venues," he continues. "We'd just play at friends' house parties; it was easier for us to take our gear there and we could play whenever we wanted for as long as we wanted. Plus, we didn't have to worry about being drunk!" **(MB)**

DZ Deathrays' debut album *Bloodstreams* is out 7 May. www.dzdeathrays.com

FEARLESS VAMPIRE KILLERS

Goth-pop dream or rocky horror show?

Portrait: Paul Harries

TRADITIONALLY, vampire slayers hail from Holland (Van Helsing) or Sunnydale, California (Buffy) rather than Norfolk, but that's not about this stop five-piece Fearless Vampire Killers in their pursuit of an epic narrative and Queen-inflected goth fun.

Sounding not unlike Fall Out Boy playing a Halloween party, guitarist Cyrus Barrone describes his band as "five farmer boys with electric guitars singing about their feelings. The Wurzels on acid".

Cyrus says the player he most admires is Steven Drozd of psych-pop weirdoes Flaming Lips. "Every part he writes on his guitar complements the rest of his band, however erratic and spontaneous his melodies or chords appear."

Perhaps inspired in part by the 'Lips' own concept epics, FVK's debut album, *Militia Of The Lost*, documents the fall of fictional city Grandomina and the band's attempts to contain the evil subsequently unleashed. "I think a lot of people are afraid to admit they want to become more than they are," says Cyrus. "We admit it: we want to be super heroes. With war-hammers." **(MP)**

Fearless Vampire Kill's debut *Milita Of The Lost'* is out now. www.fearlessvampirekillers.co.uk

Play Loud, Make History

COMPETITION

WIN! IBANEZ S970CW PREMIUM

Shatter the sound barrier with the ultimate axe for shred-heads

WORTH £949

THE Ibanez S series took bulky, angular mahogany guitars and completely turned them on their heads with its unique blend of style and sophistication, and arguably the sleekest and most intuitive design that the company has ever produced. Thanks to Ibanez's UK distributor Headstock, we have a S970CW to give away to one lucky reader.

The S970CW is the newest addition to Ibanez's (www.ibanez.com) Premium Series, which, compared to other ranges in the Ibanez catalogue, offers perks such as hand-crimped, super-smooth fret edges for enhanced playability. Other features particular to this model include the renowned ZR-2 locking vibrato, the same unit fitted to Ibanez's top of the line Prestige guitars. The vibrato also comes fitted with the Zero Point System, further adding to tuning stability. Finishing off the impressive spec list is a set of Ibanez CAP pickups, designed to provide warmth and clarity in spades with minimal signal loss. It's these precision-engineered elements that make this guitar a shredder's dream. The only question is, are you fast enough to keep up?

For your chance to win the S970CW, simply answer the following question correctly:

What does the 'S' in the Ibanez S Series actually stand for?

A Shred
B Sonic
C Saber

To enter, text TGIBANEZ followed by a space, your answer then another space and your name (eg, TGIBANEZ c Dave Smith) to 87474. Alternatively, you can enter the competition online at **www.futurecomps.co.uk/tg228ibanez**

T&Cs: The competition is open to UK entrants only. Under 18s must obtain parental consent to enter this competition and be able to demonstrate this to Total Guitar's reasonable satisfaction. Answers must be received between 05/05/2012 and 10/06/2012. The winners will be selected at random from all correct entries received between the relevant dates and will be sent the prize free of charge. Each winner will be notified within 28 days of the closing date and will be required to give details of a delivery address in the UK to which the prize should be sent. Texts will be charged at £1 plus your normal network tariff. By entering this competition, you consent to us using your personal details to send you information about products and services of Future and Headstock Distribution which may be of interest to you. If you do not want to receive this information, please include the word STOP at the end of your text message. For full terms and conditions, please go to: http://www.futurenet.com/futureonline/competitionrules.asp

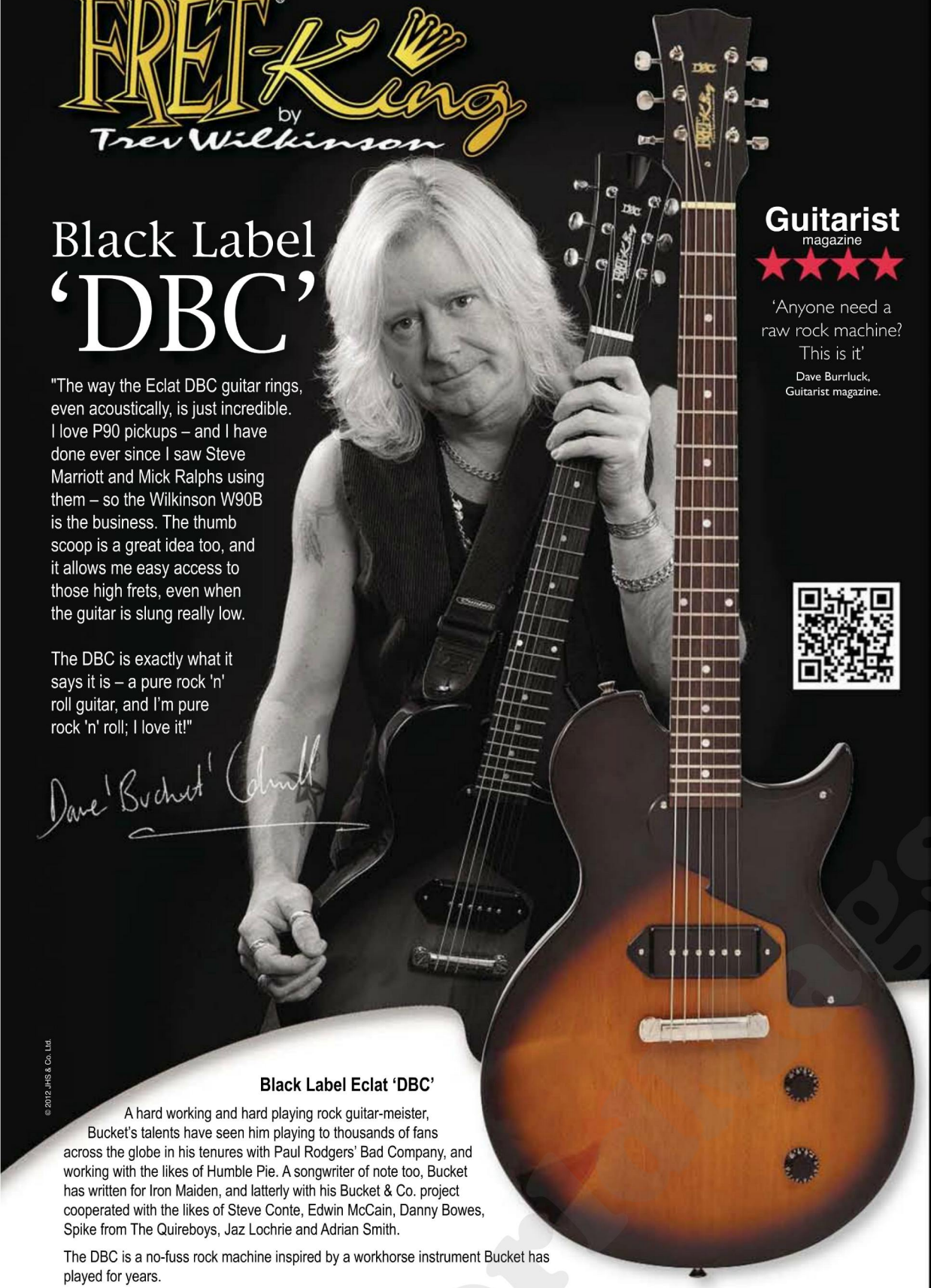
FRET-King by Trev Wilkinson

Black Label 'DBC'

"The way the Eclat DBC guitar rings, even acoustically, is just incredible. I love P90 pickups – and I have done ever since I saw Steve Marriott and Mick Ralphs using them – so the Wilkinson W90B is the business. The thumb scoop is a great idea too, and it allows me easy access to those high frets, even when the guitar is slung really low.

The DBC is exactly what it says it is – a pure rock 'n' roll guitar, and I'm pure rock 'n' roll; I love it!"

Dave 'Bucket' Colwell



Guitarist magazine

★★★★

'Anyone need a raw rock machine? This is it'

Dave Burrluck, Guitarist magazine.

Black Label Eclat 'DBC'

A hard working and hard playing rock guitar-meister, Bucket's talents have seen him playing to thousands of fans across the globe in his tenures with Paul Rodgers' Bad Company, and working with the likes of Humble Pie. A songwriter of note too, Bucket has written for Iron Maiden, and latterly with his Bucket & Co. project cooperated with the likes of Steve Conte, Edwin McCain, Danny Bowes, Spike from The Quireboys, Jaz Lochrie and Adrian Smith.

The DBC is a no-fuss rock machine inspired by a workhorse instrument Bucket has played for years.

With its no-nonsense single Wilkinson W90 'Dog ear' pickup, wrapover combined bridge/tailpiece and its innovative thumb-scoop for great upper fret access, the DBC is a one-stop attitude machine.

Strap it on, feel the culmination of 50 years of guitar history rolled in to one and enjoy monster tone, monster fun and all out rock 'n' roll.

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The original POD (front) and its younger bro, the POD HD

IN PRAISE OF LINE 6 POD

The greatest guitar gadget of the past 20 years turned us all into modelling citizens

THE Line 6 POD's sudden arrival on the scene in 1997 hit guitarists like a smack on the side of the head with a rolled up newspaper. No-one saw the little red kidney bean-shaped modelling unit coming, mainly because the bods at Line 6 were great at keeping secrets.

"Our company at the time, Fast Forward Designs, had five phone lines," said Line 6 founder Marcus Ryle. "When we started the new brand, it was the sixth phone line – hence Line 6. It began as a code name, because we were developing our modelling technology and wanted to keep this research a secret. So when one of our clients came to visit, the receptionist would say we had a call on line 6. Since line 6 didn't exist, we knew that actually meant, 'Shut off the amplifiers and behave for a bit!'"

The POD wasn't the first groundbreaking piece of kit from Line 6. While the brand unveiled its AxSys 212 modelling amp in 1996 to a reasonable ripple of enthusiasm it was only when the boffins crammed the combo's technology into the iconic red bean that guitarists realised that their lives had changed forever. Suddenly, you could capture the sound of a vintage Marshall 'stack' or a crisp Fender Twin Reverb combo at bedroom level – in the middle of the night if that was your thing.

The first POD (otherwise known as the 1.0) featured 16 guitar amp models and a bunch of cabinet types and effects. The pimped POD 2.0 appeared in 1999 with an increased backline arsenal of 32 amp models. The next generation PODxt came with 36 amp models, and the X3, packing an impressive 78 models into its inner brain, followed a few years down the line. The POD has been repackaged many times since its original launch including as floor-mounted units and the mini-me Pocket POD. You can even turn your iPhone or iPad into a POD with Line 6's Mobile In interface and Mobile POD app.

What makes the original POD and its subsequent descendents so special is the quality of its modelling. The Line 6 experts realised that they had to replicate every component of the donor amplifier's sound. Not only did they replicate it, they nailed the vibe of classic gear so well that everyone from bedroom warriors to first call session guitarists soon found they couldn't live without that little red bean. **(EM)**

POD TIMELINE

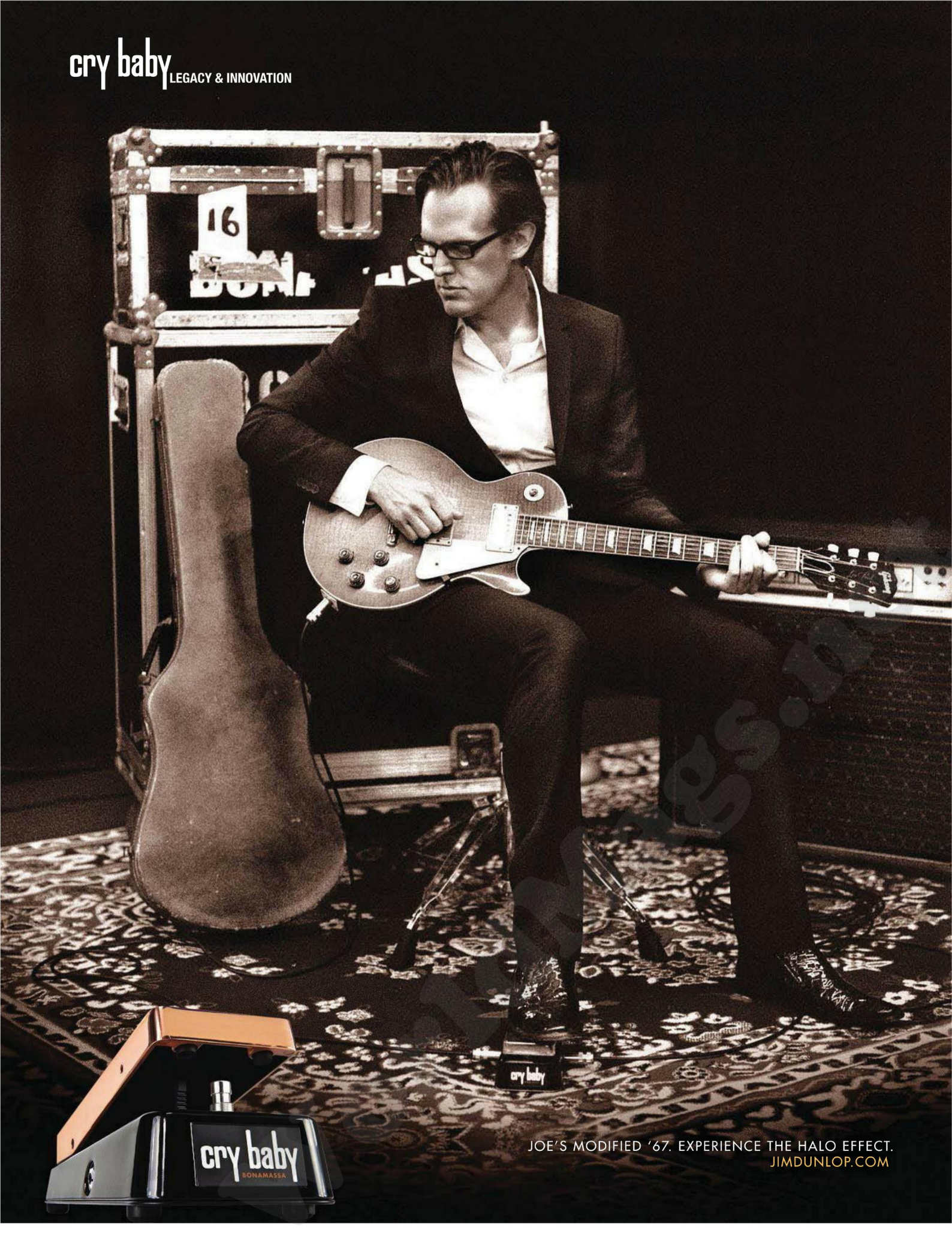
1997
THE ICONIC KIDNEY BEAN-SHAPED POD LAUNCHED

1999
THE UPGRADED POD 2.0 OFFERS MORE MODELS

2007
THE LILLIPUTIAN POCKET POD MAKES ITS DEBUT

2011
MOBILE POD IPHONE AND IPAD APP IS BORN

cry baby LEGACY & INNOVATION



JOE'S MODIFIED '67. EXPERIENCE THE HALO EFFECT.
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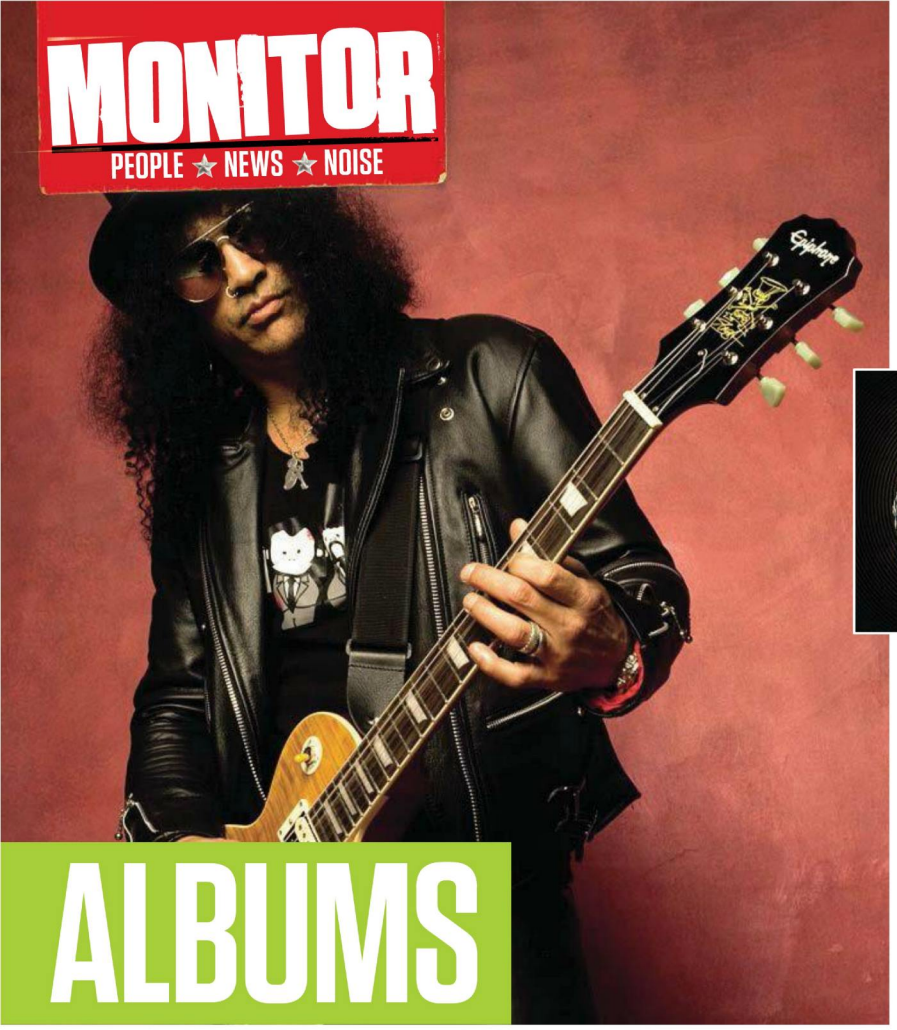


ALBUMS

SLASH
APOCALYPTIC LOVE
★★★★☆

THE FIRST solo album was a vital step towards his rightful future – a guitar hero and songwriter freed from the shackles of egotistical frontmen. This is the pay-off, every song written with his new vocal foil, Alter Bridge's Myles Kennedy, and every one a cracker. Balance is everything here. Yes, there are the riff-driven upbeat rockers you'd hope for in *Halo* and *Standing In The Sun*, stunning Slasher solos, too, but the surprises lift this to another level. *Anastasia* is a neoclassical-meets-Eastern-promise guitar feast that moves him outside the familiar. The darkly reflective *Not For Me* and *Bond* theme-esque majesty of *Far And Away* prove the songwriting duo can hit just as hard on an emotional level. A reflection of the talents at play, this is what Velvet Revolver should have been and the sound of Slash doing what he does best: rocking.

Rob Laing
Download: *Anastasia*

THE LAST ALBUM I BOUGHT

GRANT NICHOLAS, FEEDER
SPC ECO *YOU TELL ME*

"IMAGINE Garbage but much darker. It's the guy who used to be in [shoegazers] Curve, Dean Garcia, he lives right by me and he dropped it round. It's really good – Curve fans should love it. I might get together with him and work on some stuff. I think my guitar style would really suit it."

Our ratings explained

★★★★★ **EXCEPTIONAL**

★★★★☆ **EXCELLENT**

★★★☆☆ **GOOD**

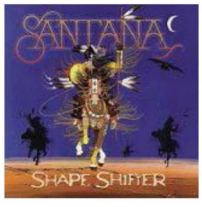
★★☆☆☆ **FOR FANS ONLY**

★☆☆☆☆ **POOR**

BEACH HOUSE
BLOOM
★★★★☆

LISTENING to Beach House is like getting punched in the gut, but feeling ecstatically happy about it. On their third album, the Baltimore duo rely, once again, on the programmed drums, keys and vocals supplied by sultry frontwoman Victoria Legrand to underpin the underrated guitar talents of Alex Scally. A player of the Johnny Marr school who uses reverb, tremolo and delay to truly awe-inspiring effect, his skilful bends and hypnotic two-note arpeggios form the perfect foil to the Legrand's synthy beds. Perhaps the single most cathartic record you'll hear this year.

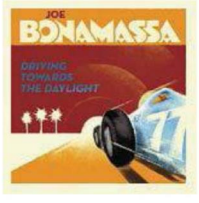
Matthew Parker
Download: *Lazuli*



SANTANA
SHAPE SHIFTER
★★★☆☆

CARLOS' 36th album consists of 12 instrumentals and a solitary track with vocals, and is largely made up of original compositions – a departure, then, from his formula of slicking together cameos from guest guitarists and star musicians. Here, he does what he does best: letting his guitar soar soulfully over a variety of classical, Latin and jazz-tinged AOR backing tracks. Even at 64, he's retained flashes of the mercurial phrasing and sustaining tone that made him a household name. Ultimately, though, *Shape Shifter* is spirited in places but often meanders, and is a serene rather than an especially thrilling ride.

Bill Weaving
Download: *Ah, Sweet Dancer*



JOE BONAMASSA
DRIVING TOWARDS THE DAYLIGHT
★★★★☆

ON Bonamassa's 13th album, four Joe originals rub shoulders with covers of Bill Withers, Bernie Marsden, Tom Waits and even Robert Johnson's *Stones In My Passway*, a thrilling, rocky re-envisioning that showcases Joe's slide playing and assured vocals. Guest Brad Whitford adds rhythm, but this is Joe's show: Strat and 12-string tones bolster the mix, and his lead playing is stellar on every track. Even if you're feeling Joe saturation, this has enough variety, fire in its belly and dirt under its fingernails to be worthy of any guitarist's attention.

Owen Bailey
Download: *Lonely Town Lonely Street*

Photography: Neil Zlozower

HOT WATER MUSIC
EXISTER
★★★★☆

GAINESVILLE'S favourite punk sons return to form after a six-year split. Opener *Mainline* exudes the pent up energy from those years away and guitarists Chuck Ragan and Chris Wollard's playing depth has benefited from their post-HWM adventures. The result is a subtlety among the usual post-hardcore riffs on tracks like *No End Left In Sight*, and Ragan's trademark growl runs alongside Jason Black's inspiring basslines on *Drag My Body*. *Exister* may not be as complete an album as, say, 2002's *Caution*, but it's still a worthwhile visit for fans new and old.

Adam Gasson

Download: *Mainline*

TENACIOUS D
RIZE OF THE FENIX
★★★☆☆

IN THE tempestuous world of rock 'n' roll, there are two distinct camps of listeners: those who adore Tenacious D's brand of musical comedy, and those who don't. If you're in the latter, move on now, because *Rize Of The Fenix* is more of the same. And that's fine by us! Following the epic bombast of the title track, you're back in familiar territory, with a solid collection of largely acoustic-driven tunes that perfectly showcase the duo's musical prowess. Sadly, the Fenix never quite rizes to the lofty highs of the band's debut, but it's a welcome return nonetheless.

Alun Lower

Download: *The Roadie*

ARCHITECTS
DAYBREAKER
★★★☆☆

ARCHITECTS have their Enter Shikari moment here, howling with righteous fury at the state of the world. A lot of bands have ploughed this metalcore furrow and the album works best when Architects balance the hardcore riffs with strong melodies. It all clicks on *Even If You Win, You're Still A Rat*, but *Outsider Heart* is an aggressive riff workout that needs a hook, while the wide open *Behind The Throne* lacks the power to be gripping. The lead work is refreshingly complementary, adding harmonies rather than indulgent showboating.

David West

Download: *Feather Of Lead*

BEST COAST
THE ONLY PLACE
★★★★☆

BEST Coast's debut, *Crazy For You*, was remarkable for its ability to turn frontwoman Bethany Cosentino's ditties about getting stoned with her cat, Snacks, into surf pop epics. The lyrical honesty is still evident on their second, which exudes the post-tour pleasure of coming home (*The Only Place*), but still insists on independence (*How They Want Me To Be*). The achingly infectious combo of pop hooks, garage rock guitars and Phil Spector beats is still present, but the warm production reveals a much stronger player and singer than even long-term fans will expect.

Matthew Parker

Download: *How They Want Me To Be*

JAPANDROIDS
CELEBRATION ROCK
★★★★☆

OPENING and closing with the sound of fireworks, album two from Vancouver garage rock duo Japandroids contains sonic explosions aplenty. Brashly tooled to underline their raucous live reputation, these no-nonsense rockers rarely take any prisoners. *The Nights Of Wine And Roses* is a rollicking paean to nights on the lash while *Fire's Highway* and *Evil's Sway* are race-you-to-the-end brattish punk pop, a perfect fusion of frantic drumming and Brian King's coruscating guitar overload. Even better is *For The Love Of Ivy*, which successfully channels the spirit of MC5. Quality lo-fi thrills.

Steve Harnell

Download: *For The Love Of Ivy*

FIREWIND
FEW AGAINST MANY
★★☆☆☆

SOMEHOW finding time away from Ozzy, Gus G has returned to his roots for a seventh studio album with his original band. Gus fans will continue to be wowed, but otherwise *Few Against Many* is a fairly generic power metal romp, accomplished but uninspired. There are some great little touches to be found: *Another Dimension* kicks in with a punchy riff and opens up for a more expansive chorus, and *Glorious* features a grainy, lo-fi clean intro that we'd have loved to hear more of. Unfortunately, the best ideas are little more than distractions from otherwise by-the-numbers metal.

Alun Lower

Download: *Another Dimension*

DVDS & BOOKS

ZAKK WYLDE BRINGING METAL TO THE CHILDREN
★★★☆☆

PART guide to world domination, part self-help book, this is a no-holds barred account of Zakk's more outrageous tour stories, combined with his philosophies on life and music. Written with long-time friend and fellow 'Black Label Bezerker' Eric Hendrikx, the endless references to 'ass-reamings' and bathing long-suffering wife Barbaranne in 'conquest' wear a little thin, but Zakk, unsurprisingly, has a lot of insightful knowledge to impart.

Matthew Parker

PAUL BALMER HAYNES FENDER STRATOCASTER MANUAL
★★★★☆

Thinking of tinkering with that Strat, boy? No idea where to start? Well, fear not. This second edition manual is no gimmick – it's a thorough guide to modding, repairing and maintaining the planet's most popular electric. It caters to the idiosyncrasies of specific models, too, offering a whole lot of guitar tech knowledge for the money.

Bill Weaving

JOE SATRIANI SATCHURATED DVD
★★★☆☆

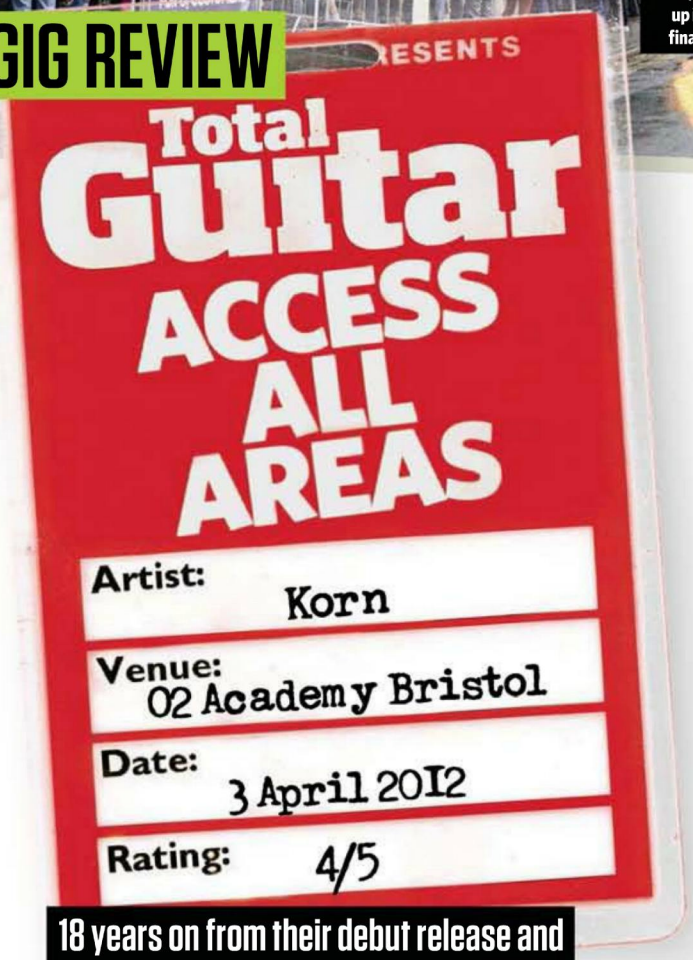
FILMED in December 2010 in Montreal, this live show features a 25-track setlist, primarily drawn from *Black Swans And Wormhole Wizards*. A 45-minute documentary on the tour and album preparation is informative but hardly a laugh riot, whereas Joe's playing is complex, flawless and enough to put you off guitar for life.

Matthew Parker

Fans, new and old, line up in the rain for the final date of the tour

Munky takes time out from soundcheck to check in with *TG*

GIG REVIEW



18 years on from their debut release and nu-metal's survivors sound more inspired onstage than ever

THERE are certain unavoidable truths at gigs: you'll be stood behind the tallest/widest man in the room; your £4 pint will taste even worse in a plastic cup; and some bright spark will continuously shout for the headliner to play obscure old songs. Korn have nipped the latter in the bud tonight, opening with four cuts from their first two albums that etched out the nu-metal blueprint, all played with a conviction that feels amplified in these surroundings on Korn's most intimate UK tour in years.

"I like it – you get right in the fans' faces," guitarist James 'Munky' Shaffer tells us in the dressing room before show time. "It feels a little more raw. And I think we play better, too."

Despite the critical flack thrown at Korn in the last 10 years for (admittedly) inconsistent albums and debilitating line-up changes, the band have kept their own council and remained a powerful live proposition. But as they tear into *Lies* from their groundbreaking 1994 debut there's something more here – frontman Jonathan Davis is leaner, meaner and, frankly, sounds better than we've ever heard him (toking on an oxygen tank between songs may help). Former David Lee Roth drummer Ray Luzier also backs the brute force of Munky's down-tuned riffs with virtuoso ferocity. "When someone's putting that much energy and heart into it, you can feel it," says the guitarist. "He adds his own flavour to what I already think are great songs."

But the real test of Korn's mettle – and metal – follows straight after that thrilling trip down nu-memory lane. Latest album, *The Path Of Totality*, is a bold collaboration with dubstep producers and playing five songs here back to back is a risk. It's a challenge for Munky, too. "Today during soundcheck I was actually asking our keyboardist Zac [Baird], 'Is that one faster than usual!?'" Munky laughs, as he tells us about playing to a click track for the first time for these songs, and leaning heavily on bass and beat samples via Pro Tools.

"If you're really pumped it may seem slow but I was a little tired earlier today so it felt a little fast!" he continues. "[The click] can act like a support. Without it, if Jon wants to wait longer to come in on a verse or extend a bridge, we can. But at the same time the click keeps us super-tight so when you remove it we still have that feel. Honestly, I think it's helped us play tighter as a band."

The first … *Totality* song, *Narcissistic Cannibal*, kicks in with confidence and is already greeted with glee by the packed crowd as the Academy turns into sweatbox. It's telling that the main enthusiastic throng around *TG* on the floor space are teenagers. "I'm seeing a lot of young faces at shows – over half – which is exciting," says Munky. "We're trying to get a new generation of fans but we'll see. Hopefully, they'll discover some of our earlier catalogue and see what built up to where we are now."

Munky and second touring guitarist Wes Geer struggle to rival the dominant frequencies of the samples on the new material, so the guitar-heavy dubstep we were hoping for doesn't materialise. But there's no doubt that the satisfyingly hulking beats and open choruses of *Get Up!* and *Kill Mercy Within* impress tonight.

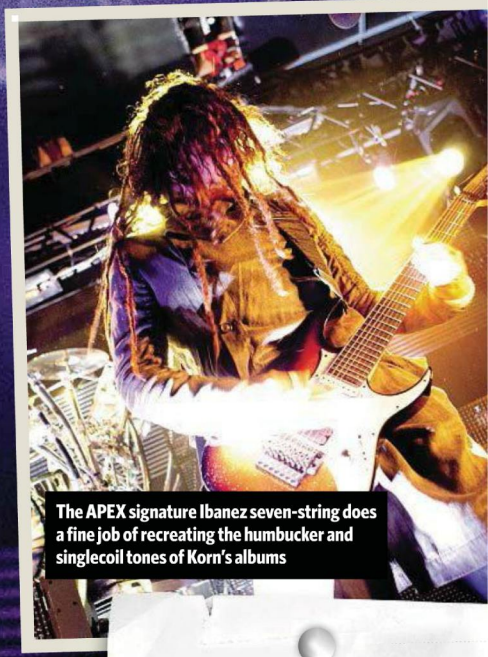
Here To Stay and *Freak On A Leash* are Korn in their element, though – preaching to the disaffected with grooves that bounce off the Academy's walls. Munky even injects a doomier revision to *Freak On A Leash*'s verses to add a twist. Their spirited cover of Pink Floyd's *Another Brick In The Wall* is a lull in comparison, but masterwork *Blind* ends things in the way we started: a reminder that 2012's Korn are not going through the motions, instead they play every note with intensity.

"In the beginning of this band there was always a motto," says Munky. "No matter what happens, when we go out there it's about the show and the music. I stay true to that as much as I can every night – keep 100 per cent of your heart in it, no matter what." **(RL)**

"Hopefully the new generation of our fans will discover some of our earlier catalogue" ***Munky***

Photography: Adam Gasson

The complete Korn: Munky goes from his nu-metal roots to today's dubstep grooves



The APEX signature Ibanez seven-string does a fine job of recreating the humbucker and singlecoil tones of Korn's albums

Setlist

Predictable
Lies
No Place To Hide
Good God
Narcissistic Cannibal
Kill Mercy Within
Chaos Lives in Everything
My Wall
Get Up!
Way Too Far
Greatest Hits
Here To Stay
Freak On A Leash
Falling Away From Me
Another Brick In The Wall (Pink Floyd cover)

ENCORE...
Shoots And Ladders / One
Got The Life
Blind

Munky readies himself for the show backstage at Bristol's O2 Academy

Pucker up: the front row get involved

String 'em up

GUS G

Ozzy Osbourne's Greek metal guitar god on Firewind, the bouzouki and playing for the Prince Of Darkness himself

PLAY for Ozzy Osbourne and you're standing where Tony Iommi, Randy Rhoads, Jake E Lee and Zakk Wylde have gone before. No pressure then. Born Kostas Karamitroudis 31 years ago in Greece, Gus G made his name with Firewind, the country's leading metal band he formed in 1998 and plays with to this day. His blistering technique and firm grasp on hard rock's heritage led to his successful audition for Ozzy's band. He made his debut at the 2009 World Of Warcraft extravaganza, BlizzCon, and has since played on Ozzy's US Top 5 album, *Scream*, and the ensuing world tour. As the Ozzy machine cranks back into action and Firewind release their seventh album, *Few Against Many*, this friendly player answers your questions on his quietly remarkable career.

I hear a lot of exotic scales in your playing. Are you inspired by any unexpected musicians?
***Jazz Elliot Beeston,** via Facebook*
GUS G: "Not really, my influences are pretty much straightforward rock, like Uli Roth, Yngwie Malmsteen and Marty Friedman. They all play 'outside' scales, so that's probably why you hear that in my playing. Maybe it's natural, too, because Greek music uses interesting scales, like the harmonic minor."

Did you draw any influences from Greek music? Can you play the bouzouki?
***Chandre Barnard,** via Facebook*
GUS G: "Greek music hasn't influenced me directly, but maybe subconsciously. My dad's been singing at weddings for 35 years, so I grew up around that stuff but also hated it because I was into rock 'n' roll. I can't play the bouzouki really – I'll pick it up occasionally but only for fun."

Win some strings!
Stay tuned to totalguitar.co.uk and TG's Facebook page (facebook.com/TotalGuitar) to pose your questions to guitarists taking part in TG's forthcoming String 'Em Up pages. If your question is published, we'll send you a set of D'Addario EXL110 .010 to .046 electric guitar strings.

How does it feel to play live in the country you were born after gigging around the world with Firewind and Ozzy Osbourne?
***Bruno Ferraz,** via Facebook*
GUS G: "It's a good feeling. Firewind's a pretty big band in Greece; we always have packed shows in big venues. We always try to work it so the last concerts on the tour are at home, so we go out on a high."

Have you ever jammed with any of Ozzy's past guitarists?
***Luke Hopkins,** via Facebook*
GUS G: "No, never. I've met Zakk [Wylde] a couple of times backstage but we didn't get to jam. It would've been cool, though."

Did you feel a lot of pressure after taking over from Zakk Wylde in Ozzy's band?
***Cezary Lipinski,** via Facebook*
GUS G: "Not because of Zakk personally, but the whole guitar spot in general. Just thinking of who else had played [with] Ozzy – Tony Iommi, Randy Rhoads, Jake E Lee. They're in a league of their own. The only way to approach it is to be yourself. Ozzy has a good ear for guitar players, and that's one thing he kept telling me, 'Be you, don't give a f***'. That helped me push forward."

Which is your favourite Ozzy solo to play and why?
***Harry Houghton,** via Facebook*
GUS G: "I really like to play *Mr Crowley*. It has a classical feel, I like the chord changes behind it, and it's very melodic. There's melodic minor, pentatonic, Dorian stuff going on there, it's very cool."

Do you ever get scared of messing up when you're playing a solo live onstage?
Harry, Towcester
GUS G: "[Laughs] Yeah, of course I do. We all do, man! But you have to try not think about it when you're up there. Once you think, 'Here's the hard part coming up', you've f***ed it up! It's almost uncool to play flawlessly.

Greek guitar gods... they're only human!

"It's almost uncool to play flawlessly... Mistakes are just part of the game"

Words: Grant Moon **Photography:** Rob Monk

I'm not saying be sloppy, but mistakes are just part of the game."

Do you warm up thoroughly before gigs? If so, what exercises do you use?
***Rob Wakerley,** via Facebook*
GUS G: "I like to play for at least an hour before the gig. I do chromatic exercises, three note-per-string legato stuff, some picking exercises. I break the fingers into groups of two and do trills – index finger and middle finger, middle finger and ring finger…"

What's the strangest thing you've ever seen happen at a show? And what's the strangest thing a fan has ever given you?
***Des Oakes,** via Facebook*
GUS G: "At one show, I think it was in South America, we saw somebody holding a f***ing pig's head in the crowd. I thought, 'This is like one of those stories you hear from the *Bark At The Moon* Tour or something, and it's still happening!' I haven't gotten weird gifts. One fan gave me a little pillow with the Firewind logo sewn into it, so it's just nice stuff really."

What's the worst thing about your job?
***Joe Tyler,** via Facebook*
GUS G: "Joe, there is nothing bad about this job. Playing guitar in front of 10,000 people, flying on a private jet, answering questions from *Total Guitar* readers. Yeah [laughs], these things all suck!"

How different is your guitar setup between Firewind and Ozzy? Did you have to work towards a sound for Ozzy?
***Roy Mellor,** via Facebook*
GUS G: "You know what, I use the same setup for both: my ESP, Blackstar 200-watt amps, Bad Horsie Wah, Providence Chorus, and BBE Green Screamer Overdrive."

Are we ever going to see a Blackstar Gus G signature amp?
***Grant Haynes,** Barnsley*
GUS G: "Yes, actually. It's in the works and should be out this summer. It's based on the [Blackstar Series One] 200 but there's some other cool stuff on it. We're still finalising it all." >>>

Worldwide Exclusive

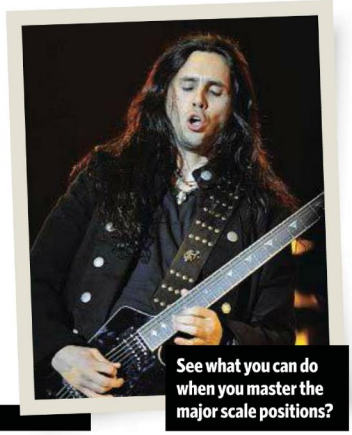
String 'em up

GUS G

Show no fear: Gus follows in the footsteps of metal's greatest

Did touring with Ozzy have any impact on your playing approach? Has that affected Firewind's new album sound?
***Samual Carter,** via Facebook*
GUS G: "Half way through the last Ozzy tour I got thinking about why he picked me for the band. I went back and looked at my playing – my best qualities and my weaknesses – to see how I can get better and more identifiable. Well, I did the same for Firewind, too, and I thought we could bring out the grooves and riffs more on the new album."

What was your approach as a songwriter and player on the new Firewind album? Did you make conscious changes?
***Chris Dunn,** Newcastle*
GUS G: "I wanted to make a heavier album, a different one from the previous albums. When we were playing songs with a heavy part in it, like *The Fire And The Fury*, people reacted to it differently – they'd be moving and moshing. There's a new song called *Another Dimension* that starts off with almost a thrash/death metal thing. So for the songwriting it was a case of trying out different stuff: arrangements, changes in tempo mid-song – we didn't do that before."



See what you can do when you master the major scale positions?

How long did it take you to learn all seven positions of the major scale?
***Mike Acquaviva,** via Facebook*
GUS G: "It takes a couple of years for it to sink in so you don't have to think about it. The good thing is once you know the major you know the minor. So if you know C major, you automatically know A minor. It's just a matter of understanding how they lock together, then you have to learn the shapes, and that takes a while."

Will you be doing more work with Nightrage in the future? And possibly another Rock House instructional DVD?
***Joe,** Massachusetts*
GUS G: "I did a solo on Nightrage's last album [*Insidious*] and I would've loved to do another album with them, but if I did I'd want to be in the band to promote it properly. I don't have the time right now, though. I'm really good friends with Marios [Iliopoulos, guitarist]. I was one of the founding members; I love that band like I love my own. As for the Rock House thing, I doubt it. I had a pretty bad business experience with those guys."

Can you remember what the first solo or song was that you completely nailed?
***Ben Read,** via Facebook*
GUS G: "*Nothing Else Matters* by Metallica. That's a very easy solo and very cool. I was 13 or 14, just playing along to the CD. I come from the *Black Album* era, though some of my older friends were into *Master Of Puppets* and hated that album!"

Why did you get rid of the Floyd Rose on your ESP Gus-600 FR?
***Jude Rowley,** via Facebook*
GUS G: "Because I never really used it. I had one with and one without, but I always felt I had better tone and more control with the stoptail bridge. The Floyd Rose model did well, but when I stopped using it ESP suggested we discontinue it. I've used it on records since for divebombs and effects, just not as a main guitar onstage."

If you could record absolutely any song with any artist, living or dead, what would the song be and with which artist?
***Kenny Green,** via Facebook*
GUS G: "I would love to do a blues rock song with Jim Morrison, unless he wanted to try a heavy metal song!"

How do you think the writing process will change for the next Ozzy album?
***Rob Haynes,** via Facebook*
GUS G: "I've no idea, Rob. The last time we talked to Ozzy about it he wanted to do it like the first two: a band in a studio rehearsing and coming up with stuff together. We'll have to wait to see how it all unfolds."

Which of the many guitar techniques you use in your playing was the most difficult for you to learn?
***Joanna Zing Bruce,** via Facebook*
GUS G: "Clean, fast alternate picking takes years to master, practising with a metronome. I got to the point where I could play pretty good to a certain BPM, then got stuck there. But you've got to break through it until your wrist is able to make that jump to the next level. That took me a while. If you can play anything clean at a slow speed you can play it at any speed. Start slow, keep it clean, and build it up."

What can we expect from the 'Ozzy and Friends' shows?
***Jason Routledge,** London*
GUS G: "I wish I knew! [Laughs] It's going to be fun, though. As for who's playing what, I guess we'll have to wait until the rehearsals. Geezer Butler, Zakk Wylde and Slash will be there. Looks like I might get to jam with Zakk after all!"

Photography: Dalle Aprf

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THE BIG DEBATE: RHYTHM OR LEAD?

"If Siamese cats had opposable thumbs, they'd play lead. Golden retrievers would play rhythm"

THE birth of a school rock band is a beautiful thing. Once you've carved the band logo into your chests with a compass behind the home economics block, the next step is to assign roles. Mostly, this is a no-brainer. Your good-looking mate who knocked up the nit-nurse: he's the singer. Your mute mate who's so calm he may be clinically dead: that's the bassist. Your mate with drool on his blazer lapels and the glazed expression of a cow trying to solve a Sudoku puzzle: give him the sticks. That just leaves two guitarists. But how do you split the licks?

When deciding between a career in rhythm or lead guitar, perhaps it's best to start with the clichés. Lead guitarists are devious, preening egotists who were never held as children. They have claws for hands, shards of ice as hearts, and personalities based on OCD and BPM. Like spandex moths, they flit in the spotlight, widdling for a crowd that simultaneously wants to kill, shag and be them. If Siamese cats had opposable thumbs, they'd play lead. Golden retrievers, then, would play rhythm: steady, dependable, happy just to be here, tongues lolling as they dutifully lay down a barre-chord bedrock. That's a good boy. Have a biscuit…

To extend the cliché, you'd trust a rhythm guitarist to babysit your kids, while a lead guitarist would probably sell them to a child trafficker and use the proceeds to buy a scalloped Superstrat.

Now, before I get torn apart by rival angry mobs led by Zakk Wylde and Izzy Stradlin, let me stress that I realise the above is short-sighted rubbish. But we all have preconceptions. When I picked up my first guitar at 11, I instinctively gravitated towards lead. Playing single notes, it struck me, was more glamorous and inherently skilful, like being an Italian striker over a potato-headed full-back. Aspiring to be a rhythm guitarist seemed a cop-out, like setting out to become a deputy headmaster. At my school, in our pubescent ignorance, playing rhythm was shorthand for being a bit of a donkey. Yeah, I know: we were twats.

I'm told your standpoint on the rhythm/lead debate depends on when you come of age. In the mid 90s, the biggest band in Britain were Oasis, who had Bonehead on rhythm (the musical equivalent of a drone worker bee, who was contractually obliged to play only barres) and Noel Gallagher on lead (who was cool, sarcastic and got to play the *Live Forever* solo).

Wrinkly men tell me that rhythm was coolest in the 50s, thanks to the hip-swinging work of Buddy Holly and Elvis Presley, and also the 60s, when The Beatles and Stones prized songcraft over flashy instrumentation. There's a case that lead first bucked its crotch in the late 60s with Cream and Led Zeppelin, had its nose broken by punk in '77, struck back with Van Halen's *Eruption* in '78, was beheaded by grunge and the groove-based nu-metal scene, then revived by The Darkness. Right now, I suspect most schoolboys want to be lead players.

I'm no longer a schoolboy, though, and the older I get, the more I find myself drawn towards the rhythm camp. The field I once naively pegged as boring, safe and populated by dullards, is the hangout of rebels, visionaries and agent provocateurs, from Pete Townshend and Keith Richards to Johnny Marr and James Hetfield. My second mistake was to think it's easy. Sure, it's easy to play rhythm badly. To play it brilliantly, with intricate patterns and shifting signatures, like Steve Cropper, Dave Mustaine or Nile Rodgers, is the work of a lifetime. At the other extreme, when you smash an open chord, it's a triumph of primal expression over clinical tuition, and a clarion call to the hips and heart. When's the last time you saw a girl dance to a Steve Vai solo?

Mind you, my schoolboy self also misjudged lead. The great lead players, from Slash to Kirk Hammett, aren't showboating fops with foreign objects stuffed down their gussets, but supporting artists who add miniature symphonies within the framework of a song. And I'd totally trust Zakk to babysit my kids…

These days, I guess I'm a bit of a double agent: I like playing chords, riffs and solos. But where do you stand on the debate? Drop us a line at totalguitar@futurenet.com.

HENRY YATES

OUR straight-talking columnist is a guitarist and freelance journalist who has written for TG, *NME*, *Classic Rock*, *Guitarist*, *Metal Hammer*, *Nuts* and *Shortlist*, and interviewed the likes of Ozzy Osbourne, Pete Doherty and Dave Grohl. For more, follow him on Twitter @henryyates3 or visit henryyates.co.uk.

Illustration: Stephen Kelly

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THE SONG REMAINS THE SAME – WHY?

"The songs that influence us have themselves evolved from other songs"

EVERY song is different. Different words, different chords, different melody. If parts of a song sound similar to another, the musicologists get busy and the lawyers move in. But when you think about the way songs are constructed, you might say that they have more similarities than differences.

Dig out the chord sheet and lyrics for the last song you wrote, and play it through. Chances are, it's in 4/4 time, lasts between three and four minutes, features the title in the chorus, has four-bar sections, and stays in one key throughout. The chord changes probably occur on the barline or the half barline, and there will be two or three verses with rhymes at the end of each line – all sung by a first person character. Even if it doesn't have all of these characteristics, it probably has most of them. Almost all successful songs do.

There's no law that says we have to write songs within these constraints, and yet we keep coming back to them. Why should this be? One theory is that there's a form of evolution going on, through a version of what Charles Darwin described as variation and selection. Here's the logic: thousands of new songs are created every day with different characteristics. Music fans 'select' – through CD purchase, gig attendance, downloads, viral sharing, etc – the songs with the characteristics that appeal to them the most. Most new songs don't become popular, ie, they 'die out', while only a minority 'survive'.

But evolution can't exist without reproduction, so how do songs 'reproduce'? In interviews, songwriters love talking about their influences. When we write songs, we're affected by all the music we've ever heard. Chuck Berry begat the Rolling Stones, and the Stones gave birth to Primal Scream, who had a baby and named it Kasabian. As Darwin might say, songs inherit characteristics from their parents. When we write songs, we add new creative ideas to the mix; if enough people like our new song, it might become a success, and go on to influence other songwriters. Variation, selection and reproduction.

Of course, extreme ideas are constantly being tried. New songs might have long durations, non-rhyming lyrics and unusual time signatures, particularly in specialist genres such as metal or prog. But take a look at any list of classic favourites. Hardly any of them feature these more exotic characteristics, but they very often have some slightly quirky feature that makes them different enough to avoid cliché but not so 'far out' that music fans walk away.

Through the efforts of all songwriters, song evolution is constantly trying different mutations, and music lovers keep selecting the ones that they like the most. The result is a form of music that is always changing and refining itself, with each new song being a unique individual but resembling its ancestors in some way. Influential songs have themselves evolved from other successful songs, and so on back into history, presumably all the way to the prehistoric cave gig that started it all.

As songwriters, we already subconsciously know the 'rules' of song form, having absorbed them through a lifetime of listening to music. Over hundreds of years of songwriting and listening, songwriters and fans alike have learned these rules and passed them on. Eventually, we're not even aware of them – we just assume we're going to write an intro, verse and chorus, and be finished before the egg timer pings.

Does this mean that we're not creative as songwriters? Are we just recycling the same song over and over? Far from it. A *haiku* has 17 syllables. Most movies last longer than one hour and less than three. Video games have goals, progression and achievement. Novels are usually more than 100 pages and fewer than 1,000. All of these art forms have their own rules, geniuses and classics. Form doesn't restrict creativity – it defines it.

Most of the really great songwriters listen to lots of other songs. We can't escape our influences – they live on in every song we write. Darwin may have missed the birth of rock 'n' roll by around 75 years, but he sure seemed to know a lot about songwriting.

JOE BENNETT

JOE BENNETT is the director of the UK Songwriting Festival and teaches on the Masters degree in Songwriting at Bath Spa University. Joe was Total Guitar's Music Editor when the magazine was launched in 1994.

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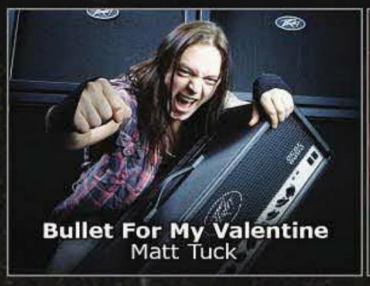
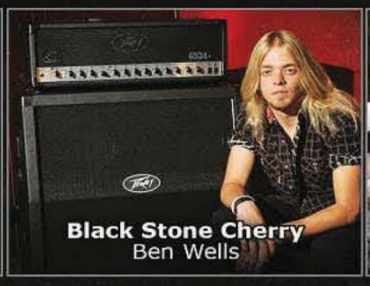


Bullet For My Valentine
Matt Tuck



Black Stone Cherry
Ben Wells

The Devil Wears Prada
Chris Rubey Jeremy DePoyster

Andy Sneap
Producer (Megadeth, Testament, etc.)

All That Remains
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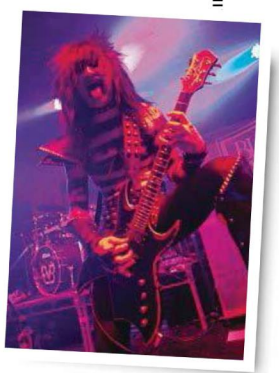

LEARN TO PLAY

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STAR LETTER!

Shred, hip-hop and all that jazz... it's all worthwhile to us

Shred enlightenment

I've been playing guitar for about seven years now, and recently I had something of an epiphany. You see, I've always been a metal fan at heart. I'm doing a BTEC in Music Performance at college, and had to learn a jazz guitar part for a hip-hop tune called *Dynamite!* by The Roots for an assessment. All I can say is wow!

Since then I've become hooked. I'm even looking out for an affordable jazz box to perfect the tone! So, the point is, you don't have to just listen to shredders to find interesting guitar parts. Open your mind and discover something new!

Josh Hadley, ***via email***

We love The Roots here at *TG*. The part that you've learned to play is actually a sample of *Indiana* by a band called Nirvana – not Kurt Cobain's but an English band from the 60s. For some more jazz guitar, check out Wes Montgomery, Joe Pass and Ernest Ranglin's reggae-tinged jazzy octaves. Enjoy your PolyTune. It should get you more than 'close enough for jazz'.

Tuning time

I am sending this email to thank you for all the tabs that you give us. I really enjoyed the Graham Coxon issue (I was desperate to learn *Coffee + TV*) but there is one problem I have found – on the CD you play the string only once, I was wondering if you could play it a couple more times, please? Thanks for your help in my guitar playing. Thanks, TG.

Dean Mckay, ***Co. Antrim***

We think you're referring to the Tuning Reference tracks on the CD. You could always stick each track on repeat until you're in tune...

Scale fail

Hello there! After playing guitar now for nearly three years I have some basic knowledge of scales, ie, the pentatonic scale and a few others, but I feel limited and want to know more, without having to search for endless variations and stare at examples on my laptop screen trying to memorise them. The examples you include at the beginnings of songs are helpful and a great feature but are spread out and sometimes repeated. Is it possible to have a page dedicated to some useful scales in an issue? Or perhaps a poster? I'm sure you've done similar things before, but such a thing would be very helpful and greatly appreciated by myself, and many others I imagine.

On a happier note, *TG* is awesome for its stories, tabs, reviews and backing tracks and I can't wait to learn *All Right Now* properly next month as I can't find any tabs or videos to learn the whole song. I hope to hear from you soon.

Jay Landman, ***via email***

Bust the rut

I've been playing electric guitar for eight years now, and I am still pretty amateur. I dived in by learning rhythm guitar to songs I enjoyed listening to. I can now riff away to a ton of Metallica tunes, and every typical pub band cover there is, but I still can't play lead or improvise! I blame myself for ignoring scales and techniques when I first started playing, but now I'm stuck in a rut

RIFFS

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Jonathan Horsley, Twitter

"NICE piece on my @lmguitars in @Totalguitar this month!"
Lee Gaze, Twitter

"JUST subscribed to @TotalGuitar I can't find it in any shops near me! Can't wait to be a regular reader again!"
Rob Birrell, Twitter

and I don't know where to start. My lovely Ibanez S470 is starting to think I am neglecting its full potential. What's the best way to start utilising the entire fretboard and escape the monotony of rhythm?
Craig Evans, ***via email***

Speed restriction

Firstly, I loved last month's [TG226] magazine, and I particularly enjoyed the interview with John Petrucci and Misha Mansoor, very insightful. I've been playing for near on two years and, with my favourite band being Megadeth, I love players like Marty Friedman. His alternate picking is flawless. I've tried learning the solos but I can't, no matter how I try, get the alternate picking parts up to speed. Could you give me any tips on getting up to speed?
Aaron French, via email

Aaron, the key to playing fast is to start slowly and always use a metronome. We're going to be covering alternate picking in a Workout feature soon, so keep 'em peeled.

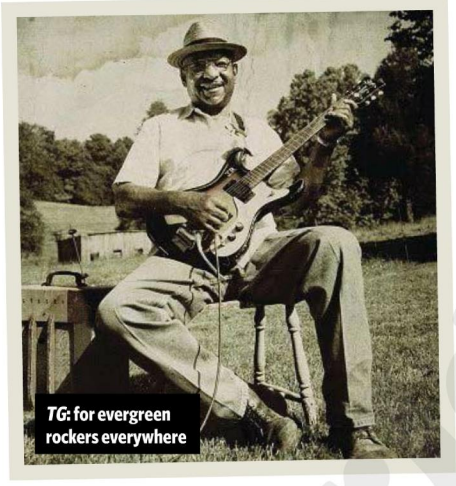
What about US?

I really enjoy your great mag – I don't know know why the British ones are better than ours [in the States] but that is the case. I have a suggestion for upcoming tabs – a little Americana would be nice. Two of the best guitar-driven songs I know are *2 Kool 2 Be 4-Gotten* by Lucinda Williams and *Moon So High* by Kevin Costner & Modern West. Give them a listen and see what you think, great guitar parts in both. Actually, *Runaway Train* by Rosanne Cash has some great guitar, too.
Karen Lebens, ***USA, via email***

Brit fan

Just finished the March 2012 edition of *Total Guitar*. Really a first class magazine. I started reading your magazine in September last year when I started to play guitar again after a six-year hiatus. Good writing, interesting topics, lots of stuff to learn. Way superior to US guitar mags I was used to. Definitely worth the rather hefty US price. Now all I read are Brit magazines (*Total Guitar, Guitarist, Classic Rock*); I'm totally spoiled. Only problem is I still have a job and don't have enough time to take advantage of the all the lessons and CD material. Guess I'll have to save it all for my old age.
Grant Mouser, ***St. Augustine, FL***

Grant, you're making us blush. Seriously, though, thanks for taking the time to seek out *TG*. Remember, you can buy a digital copy of *TG* (http://goo.gl/yvUVz) on the same day that it goes on sale in the UK. You'll even save some money, too.


TG: for evergreen rockers everywhere

Are you feeling the love for Jerry Cantrell?

Grunge isn't dead

Hey *Total Guitar*, I'm 15 and I absolutely love your magazine. Your articles are awesome and your gear reviews have helped me decide on all my guitar equipment, from my amp to my (brand new!) Fender Standard Strat. But I feel there's just one thing missing: y'know, as much as I love learning to play heavy-as-hell tracks like Lamb of God's *Ghost Walking* or Mastodon's *Curl Of The Burl*, there's never any grunge.

If only you'd do a Learn To Play section on Alice In Chains' *We Die Young* or *Nutshell*, or maybe some Pearl Jam, like *Animal* or *Hail, Hail*. What about Mudhoney's *Touch Me I'm Sick*, or Nirvana's *Blew*? How about an archetypal Soundgarden track, or a song from Stone Temple Pilot's repertoire of grunge classics? Don't get me wrong, I love your magazine, but I'd just love to be able to sit down and learn one of my favourite grunge songs.
Mark Edwards, ***via email***

Trust us, grunge is big on the *TG* stereo. We've tabbed a lot of the classic grunge tunes over the years, but we'll see what we can do.

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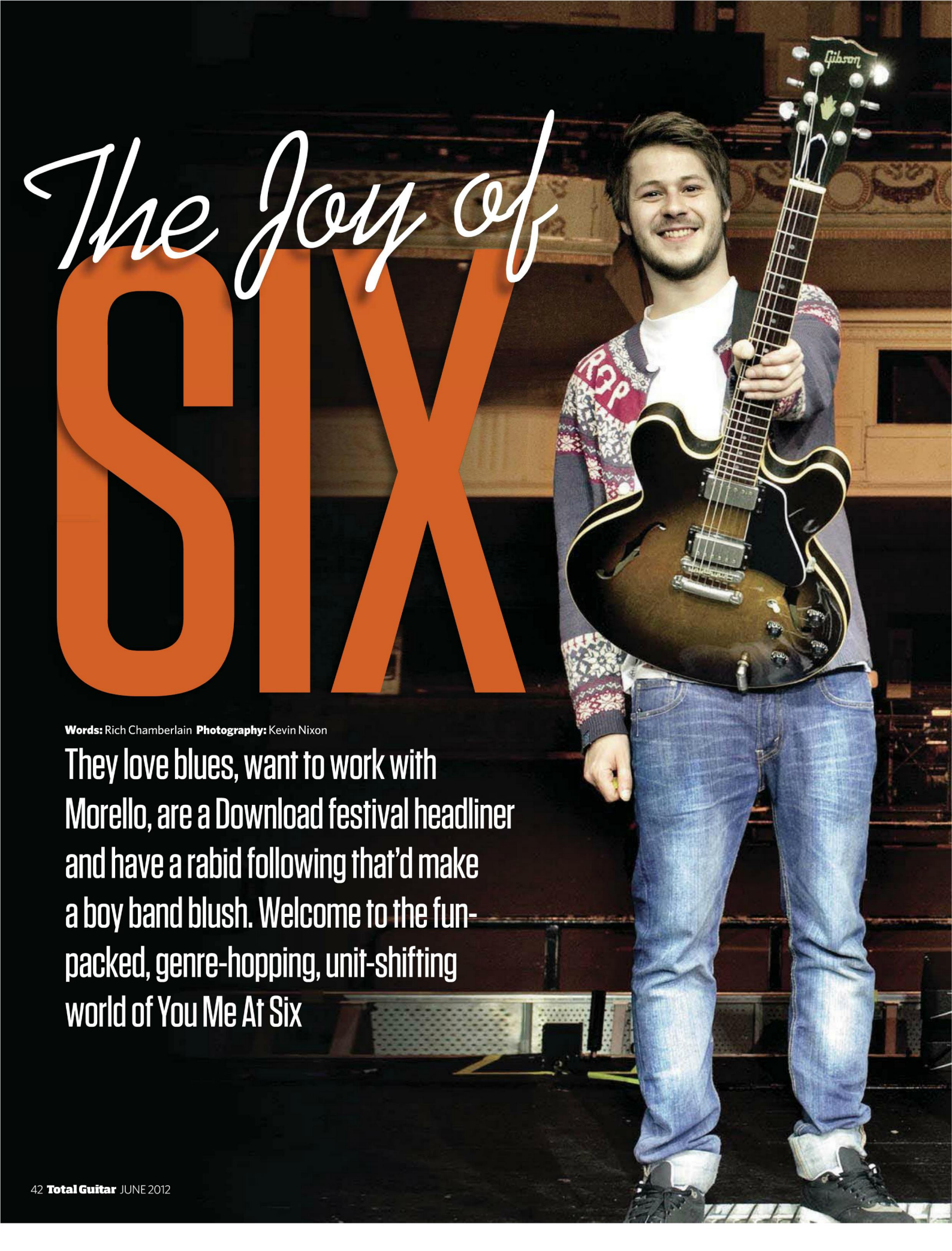


Words: Rich Chamberlain **Photography:** Kevin Nixon

They love blues, want to work with Morello, are a Download festival headliner and have a rabid following that'd make a boy band blush. Welcome to the fun-packed, genre-hopping, unit-shifting world of You Me At Six

IT'S 1pm, eight hours until You Me At Six take to the stage for another headline show and *TG* is in the midst of a hoard of screaming teenage fans that line the block outside the venue (many of whom are armed with sleeping bags after camping out to keep their place in the queue). The level of excitement surrounding the Surrey pop rock fivesome's latest UK jaunt is testament to how far they've come in just a few short years. Fuelled by new album, *Sinners Never Sleep*, slamming headfirst into the Top 3 at the tail-end of last year, You Me At Six have become one of Brit rock's hottest talents.

We braved the pre-show hysteria to get the lowdown from guitarists Max Helyer and Chris Miller on You Me At Six's meteoric rise, playing with the big boys and "going mental" with crate loads of gear in the studio.

A hit album, a sold-out tour and two nights at Brixton Academy – it's fair to say things are going well. Does that ramp up the pressure on you?

Chris Miller: "It does, but because the last five or six years we've been gigging constantly, it's becomes a way of life. There was a little anxiety before the tour went on sale, but then you get a phone call after tickets have been on sale for a day and you've almost sold out Brixton. We'll have girls at the front singing along, metallers with mohawks at the back singing along and 40-year-old dudes with their wives singing along at the side. I love that."

Releasing three chart-hitting albums since 2008 has certainly helped your upward trajectory...

Chris: "Being so young we've been eager, so what might seem like a really hard work ethic [to others] is just fun for us."

Max Helyer: "I'm now thinking what new sounds we can bring out next and how we can up our game to surprise people. I think that's what *Sinners Never Sleep* did. Songs like *Time Is Money* and *Bite My Tongue* were real heavy, guitar-driven songs. Then there's *No One Does It Better* and *When We Were Young*, which are so laid back they could be a different band."

As you say you're still young, but you've been around for seven years. What was the game plan when you started out?

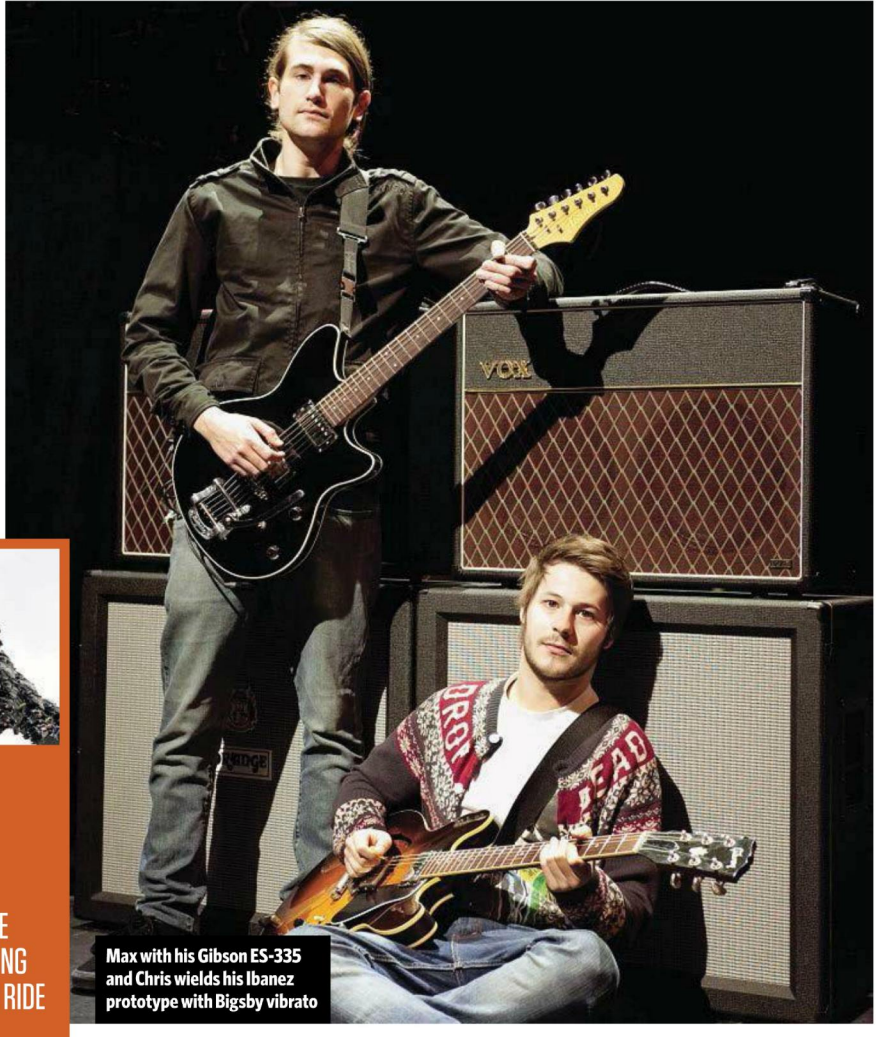
Max: "We just wrote songs and went on the road. We chucked gear onto Megabuses for our first tour aged 15/16."

Chris: "The other bands on the scene were happy playing the same venue every week. We were younger than them and we were touring around the country."

Who were your main influences then?

Chris: "Growing up I was big on blues. It was Clapton, Walter Trout, Stevie Ray Vaughan and Aynsley Lister. I broadened into metal and had >>>

Touring since their teens, You Me At Six have found a second home onstage



Max with his Gibson ES-335 and Chris wields his Ibanez prototype with Bigsby vibrato

YOU ME AT 60FT

YMAS ON RECORDING 'THE SWARM' – THE THEME SONG FOR THORPE PARK'S NEW RIDE

CHRIS: "There were loads of cool effects on that song, especially in the middle eight. We had millions of space echoes going off and DigiTech Whammy [sounds]."

MAX: "We had an outline of what the ride was about and [Thorpe Park] liked that we had an epic vibe and it was an epic ride. We're big fans of [the track's producer] Gil Norton as well. He brought a new side to our band. We would never have thought recording with someone like that would be possible. We were the first band in the world to write a song for a rollercoaster – that's pretty cool."

a seven-string at one point for some reason!"

Max: "One of the main reasons I started playing guitar was Kurt Cobain, for both his playing and his sound. It was simple but it made a song. That's what I was always into – writing songs. Also Teppei [Teranishi] from Thrice. I saw them in 2005 and his technique was lots of [hammer]-ons and pull-offs and chugs, and that got me into that side of things."

You've got a slot headlining the second stage at Download coming up. Is that nerve-racking given it's a big gig very much at the metal end of your remit?

Chris: "It's the most nerve-racking show we're doing. We had the same feeling the first time we played Download because it's such a heavy festival. We got out there and it was amazing. It's pretty mental when you think we're playing the same slot as Slash – how did that happen?!"

You've worked on some interesting collaborations, like recording with Oli Sykes and Chiddy Bang. Who's next on your collaboration wish-list?

Chris: "Collaborations are cool and it's nice to do something new and fresh. When we recorded with Garth [Richardson] he said, 'Oh, do you want me to ring Tom Morello? I'll try bring him down to play on a song'. It didn't come off but that would have been amazing."

You seem to have quite different personalities. Is that reflected in your playing?

Chris: "I'm a laid-back person and will happily chill all day."

Max: "I'll attack. I don't play laid back, I play hard, in-your-face riffs."

Chris: "Max is really good at coming up with the stabbing, attack riffs while I might come up with the atmosphere."

Max: "Chris is very-laid back so when we're writing he cools it down; I just stress everybody out. If I believe in a riff I will play it and play it and play it. That happened with *This Is The First Thing*. I had that riff for four years and just couldn't find anything to go with it. I suddenly got it and just thought, 'That's it, send it in'."

You mentioned working with producer Garth Richardson on *Sinners Never Sleep*. How did that experience differ from past sessions?

Max: "This time it was working with a big-time producer. Whereas on the other records, we were used to recording with our mates while having a few beers."

Chris: "Garth's got the ear. Sometimes we'd be overdubbing and Garth would come in and say, 'That doesn't need to be overdubbed'. We'd take it out, listen back and hear he was right. I think the main difference this time, though, was using baritone guitars. Garth had a few James Trussart steel-bodied baritones. I think using that between the guitar and the bass helped fill the middle ground. Normally, we play drop D and E♭ so to have something that was A and to go crazy on it was nice."

Max: "On *Bite My Tongue* and *Time Is Money* it was cool having Garth's input. We were using these Garnet heads, which sounded huge. We used a [Boss RE-20] Space Echo for tape delays and that was his idea. It created a different sound for us."

Did you enjoy getting in the studio and experimenting with gear and sound?

Chris: "We sat there patiently for two weeks while they did bass and drums and then went mental! Garth freighted all his gear there – 20 amps, 20 guitars, probably 150 pedals. There were loads of different amps in the studio, Marshalls, Soldanos, Oranges, loads of stuff."

Max: "We were messing about with sounds that we'd never had the chance to try before. We nearly jeopardised the whole recording because we were spending so long with all the gear! You can hear it in the record, though; there's a lot more sounds and variations.

Photography: Stuart Hogben/JSN/Retna

WHAT'S ONBOARD

TG OGLES THE BOYS' COLLECTION OF PEDALS

MAX: "On my pedalboard I have a Boss DD-20 delay, MXR Phase 90, a handmade vintage fuzz pedal, a Big Muff, an [Electro-Harmonix] POG pedal for eerie stuff, and a [Fulltone] OCD Overdrive pedal."

CHRIS: "I have two Boss DD-20s, which I use the presets on because we use click tracks so I can tap in and save all of the delays for every night so it's dead on the beat. I've got an Ernie Ball VP Jr [volume pedal] with standard tuner. For overdrive I have three that I swap in every now and again – a Fulltone OCD, a Z.Vex Box Of Rock and an [Ibanez] 808 Tube Screamer. I've got the TC Electronic Reverb Hall Of Fame and I run the delays in to two rubber Keeley loopers."

We mixed amps from verse to chorus, we'd never done that before. We'd have four amps going off at once. We had some Garnet heads to add loads of fuzz. Listening to different things helped us get different sounds as well. I'd listen to Lamb Of God and hear divebombs, then we do that in *Bite My Tongue* – there's a middle eight with a divebomb in there. Then there's something like *When We Were Younger*. I was listening to lot of Pink Floyd and wanted something simple and laid back."

> "I'm thinking about what new sounds we can bring out to up our game"
>
> Max Helyer

What gear are you using?

Max: "I use Gibson guitars, a 335, 339 and a Les Paul Custom from '76. There's something about the Les Paul sound, it's very fat with a lot of tone. They're my prized possessions – I like to use them live as well because they're there to be used. I would hate to sit on a guitar and never know what it could have sounded like in these great venues. I use Orange Rockerverb 50 2x12 and Vox AC30 amps."

Chris: "I've got two prototypes that Ibanez are making at the moment – kind of like a Jazzmaster with humbuckers. They should be released at the end of this year or early next year. We've got an Ibanez RG Series baritone as well. I've got loads of Les Paul copies and 335 copies, too. I can't justify spending £2,000 on every guitar and thrashing it live. All my guitars are haggard! The ones with sentimental value stay at home. Amps-wise, I've got a [Marshall JCM] 800 for dirty and a JCM45 for clean. [See details of the players' pedalboards above.]"

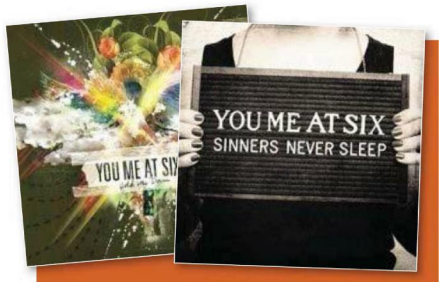
It's a good job you're doing so well or you'd need a bigger stage for that lot!

Chris: "That sounds really extravagant but when you see it it's just an amp, cab, four guitars and pedalboard. I think from all the different sounds we have to get live all that is necessary. If we did smaller tours it's just two guitars each, pedalboard and one head. Whenever we get the chance, though, we go a little crazy."

How do you plan to keep up the momentum you've built so far?

Chris: "We've got Download, Warped Tour, an Olympics show at Hyde Park, and Reading and Leeds to come this year."

Max: "There'll be a little time off after this tour. It's been a hard-working seven years. Maybe we'll take more time to write the next CD and give ourselves some time to grow up a bit." ●



SIX BY SIX

MAX AND CHRIS CHOOSE THEIR KEY TRACKS SO FAR

1 WHEN WE WERE YOUNGER (SINNERS NEVER SLEEP, 2011)
Max: "It's a six-minute-long epic song so that was new for us. We got to mess around with loads of delay and tones and eerie little sounds as well, which I'm really into from the progressive side of rock."

2 IF I WERE IN YOUR SHOES (TAKE OFF YOUR COLOURS, 2008)
Chris: "Just because it's such an old song and it shows where we were at when we were younger – so excited to play and to play really fast. There's a stupid finger tap solo in it, so it's a really energetic song showing how we were back then."

3 STAY WITH ME (HOLD ME DOWN, 2010)
Max: "I still think that song could have done a lot more for our band. The middle eight was one of the funnest things for me when we were recording that song for the album. I'd never had much of a lead side to me until that song came about."

4 NO ONE DOES IT BETTER (SINNERS NEVER SLEEP, 2011)
Chris: "It's a very chilled song, guitar-wise, but I think it shows a nice variation between the heavier tracks on the album and the cleaner ones. It's a really cool pop song and shows influences from bands like the Chili Peppers with nice picking riffs and some cool ambient delays."

5 BITE MY TONGUE (SINNERS NEVER SLEEP, 2011)
Max: "It's a fun song, guitar-wise, especially when we were recording it because we went through so many guitars and amps. There were baritones in there as well with choruses that were just driven. It got to the middle eight and it was like, 'Right, get the Garnet out, get the fuzz pedal out!'"

6 LOVERBOY (SINNERS NEVER SLEEP, 2011)
Chris: "I think it's a nice blend of all the songs we've ever written. It's a really cool guitar-based song with its solo and half-time middle eight. It's a nice one for the crowd to jump to."

As Joe Bonamassa returns with his 10th solo album, 'Driving Towards The Daylight', he opens up on his eye-watering work rate, rapid recording sessions and the gear that made the cut

Driving The Blues

Words: Matt Frost

WHEN it comes to being prolific, is there anyone in the rock world that comes anywhere near Joe Bonamassa? If there is, we'd like to know about it. Incredibly, solo album number 10, *Driving Towards The Daylight*, is Joe's 13th album in 12 years and his sixth since the beginning of 2010. In 2011 alone, he knocked out solo record *Dust Bowl*, the second Black Country Communion album *2*, and a full-length blues collaboration with singer Beth Hart, not to mention a flurry of guest appearances. It was hardly surprising, then, to find Joe having a little trouble with his headspace last August when he first hit the studio to cut the new record.

"I was like, 'I don't even know what band I'm in any more!'" laughs Joe. "It was like, 'Whup! Oh, we're doing a solo record. OK, fine!' but I had to write songs, find songs and put it all together. In August, it was a bit of a tussle and we spent a week kind of struggling and I said, 'Look, let's take some time off'. So we scheduled a session in early February, which basically gave me half of December off and all of January off, and it was like the biggest break I've had in a long, long time – but it really worked."

When Bonamassa and his long-term producer Kevin Shirley reconvened in Las Vegas in February of this year, everything came together with a new freshness and refocused energy. Shirley had assembled an array of top-notch musicians including drummer Anton Fig, bassist Michael Rhodes, keys player Arlan Schierbaum and Aerosmith's Brad Whitford to add some rhythm guitar. As well as a handful of originals, including swamp rock opener *Dislocated Boy* and the power ballad blues of the title track, *Driving Towards The Daylight* also features some rocked-up covers of classic tracks by Robert Johnson, Bill Withers, Howlin' Wolf, Tom Waits, Bernie Marsden and Jimmy Barnes (who also pops up to provide a guest vocal).

As always, Bonamassa and Shirley had a loose idea about how they wanted the album to sound when they started working on arrangements. "Every record that I've done since Kevin and I started working together in 2005 has had a theme to it," he explains. "…*John Henry* was swampy, *Sloe Gin* was acoustic, *Black Rock* was worldly, *Dust Bowl* was Americana and this one was blues. We were like, 'Oh, let's make a blues record… But not just a standard blues record – let's mess it up a little bit!' We just make records that we kind of dig… This one felt really right to me and it was a joyous record to make."

The live, organic feel of the sessions at The Palms Studios in Vegas was set from the off with a cover of Deep Purple's *Lazy*, a collaboration with Aussie rocker Jimmy Barnes for a forthcoming tribute comp. "The first thing we recorded was *Lazy* and we nailed it," Joe enthuses. "I got the Strat out, went straight into the old Marshall, got the Blackmore tone, copped the licks and the feel, and we just jammed out the blues rock. It set the right tone for the sessions so everything had this energy and this inspiration for the next five days. The only overdubbed solo was the chimey part on *Driving Towards The Daylight*. The rest of it was just recorded with the band in the room, which is the way I like to work."

"We were like, 'Let's make a blues record but let's mess it up a bit!'"

While Joe predominantly played one of his three favourite Les Pauls across the album, he also dug out a couple of Fenders when the moment called for them. "I used my two '59 Les Pauls and I've got an early '60 [Les Paul] with a Bigsby, which is cool," he explains. "It adds a certain tone to the Les Paul. I think they get a bad rap – [people] say, 'Why do you need one with a five-speed transmission?' – but I love them. They add an interesting texture without losing the fatness. I used the '60 on *Lonely Town Lonely Street* on the trade-off with the organ. I also used the '55 Strat hardtail. That's really clean and there's something about the Bakelite-era Strats that are very chimey. I used a '53 Tele on the rhythm sound for *Dislocated Boy*."

Joe plugged into a variety of beautiful amps. "If I needed a big clean tone, I was using the Lazy J Tweed Twins, and if I needed my lead sound, I would use a Dumble and a [Marshall Silver Jubilee] 2555," he says. "I used the Dumbles predominantly to drive up the middle of the Marshall for textual stuff and very articulate solos. Then I used the Trainwreck Liverpool for *Driving Through The Daylight*."

As you might expect from the most prolific man in rock, Joe's 2012 diary is looking alarmingly full as he runs us through the list of his forthcoming solo tours. Europe, the USA, Asia and Australia are all on the map, as well as a mini Euro-bound acoustic jaunt. He's even squeezing in a trip to the studio to lay down the third Black Country Communion album. "We're definitely doing a [BCC] record in June. We're going to try to finish the whole thing in three weeks," he says. "For the last album we had two weeks and the first album we had only five days, so this is a luxury!"

***Driving Towards The Daylight* is released by Provogue Records on 21 May. *Joe Bonamassa: Beacon Theatre – Live From New York* is available now on DVD and Blu-ray.**

STONES IMMACULATE

JOE ON CUTTING (AND STRUGGLING WITH) HIS RIP-ROARING COVER OF ROBERT JOHNSON'S *STONES IN MY PASSWAY*

"I share a birthday with Robert Johnson but I've never really exploited it for political purposes, so to speak. And I've never really done a Robert Johnson song properly so *Stones In My Passway* was an obvious choice and the lyric's really great. But then Kevin [Shirley, producer] came up with the idea of doing it all on the two [second beat], which f***ed me up! I sat there for an hour feeling it on the one and three but, 'No, it's downbeat two! It's downbeat two!' Once I'd heard it mixed, I could play it no problem but talk to me that first hour and I was inconsolable! It was a tough one to cut but it's one of my favourites. It's a really big riff!"

WILD FRONTIERS

The Maccabees are not your usual guitar band. Their latest full-length, 'Given To The Wild', sees the group develop a unique playing style and explore territory untrodden by bands past

Words: Matthew Parker **Photography:** Kevin Nixon

IT'S been called the album that will save guitar music. *Given To The Wild*, the third full-length by London five-piece The Maccabees, finally saw the light of day in January of this year after a two-year inception. Entering the charts at No 6, it's the one that has finally 'broken' the band, simultaneously being hailed (already) as one of the best albums of 2012 by the snobby list fanatics and clutched to the uncynical hearts of fans young and old. It's textural, intelligent guitar playing and evidence of a band that has seen immeasurable musical growth since their endearing, but slightly twee 2007 debut, *Colour It In*. *Given To The Wild* sees The Maccabees stretch the boundaries of the traditional guitar band: forming lush, effects-laden soundscapes, surprise attack solos and unusual rhythms, but without going all latter-day Radiohead on it. Most importantly, though, is that this is an album that sounds fresh and original.

However, as guitarist brothers Felix and Hugo White will tell you, nothing worth creating comes easy. And that's something that's especially true when every member of the band contributes to the songwriting. "You had to fight your corner really," says Hugo of the album sessions. "It was pretty bluntly obvious what people liked and didn't and that's how it is with us."

In order to write, the group momentarily disbanded, wrote a large collection of song snippets and then regrouped to piece the tunes together in an extensive 'mediation' process. That is to say, they argued frequently. "The 'mediation' wasn't a shock to us," expands Felix. "Because we all started playing together as a band in the same room before we'd even written anything. You know that it's for the greater good. You have to work for it: it's not easy to make good music."

> "The 'mediation' wasn't a shock to us. It was for the greater good"
>
> ***Felix White***

"It was by having that thought that made it possible to deal with constantly arguing", adds Hugo. "Some of those moments that you fought for turned out to be some of the great moments on the record and that's the beauty of it. By the end, everyone's persuaded. It might not be the right way or the easiest way to write, but it's our way."

Given To The Wild is very definitely the sound of The Maccabees getting things 'their way'. Fiction Records, their label, gave the band a free reign on the production side of the record, a move that saw them opt for a number of different producers, among them dance stalwart Tim Goldsworthy. "We were interested in working with him because he was interested in working with us," says Felix. "He knew that we weren't making just a 'get in a room, live track, overdubbed guitars' type record. And because he came from another world and he saw something in it, we knew we were on the right lines."

Goldsworthy's presence in the first set of sessions at Rockfield Studios in Monmouth, Wales (previously home to Oasis and Queen) saw the group inspired to use ideas from beyond the realm of the traditional 'indie landfill' bands that they first emerged with. "What he brought to it, mostly, was a lot of amazing gear," continues Felix, "a lot of pedals and synths and things that I've never seen before and probably won't see again. The start of the record [*Given To The Wild (Intro)*] was done with a Drone Commander [synth] and then we ran these distorted cellos that I'd programmed on Logic through three guitar amps with different pedals. Everyone was moving them and automating it at the same time and we just recorded it with an ambient mic

in the room. We were up for being shown some new toys, and he had them."

Another significant development in terms of the band's longed-for creative control was the acquisition of their South London studio and rehearsal space. "We got the place last year, in January, and we pretty much wrote most of the record there and recorded it there," explains Hugo. "It's an amazing place for us to have and it made this record possible, really."

Initially, the band were just looking for a room to soundproof, but they landed on their feet. "[The owner] said, 'Come down and have a look at it, I think someone used to use it for music'," continues the guitarist. "So we went down there and it was this proper studio, but it had been derelict for 10 years. It was a total mess – a proper smelly, nasty place. We spent about three weeks scrubbing the floors and ceilings and then we found out that The Jesus And Mary Chain had recorded there and that it had actually belonged to Aqua at one point!"

The previous owners – The Jesus And Mary Chain, not Aqua – had christened it, 'The Drugstore', when they used it back in the 90s. Needless to say, then, it's in a locale that wouldn't be described as swanky. "There's all kind of oddballs and wonderful people wandering around the place," says Felix diplomatically.

Ultimately, though, the band are understandably chuffed with their find. "It's amazing to have your own place," Hugo reiterates. "That's the dream for most bands, I think – to have somewhere where all of your gear is just set up and everything's ready, so you just have to turn up. There are no time constraints, no noise complaints – and you can spend all night there if you want."

>>>

That's all right: Felix's lefty Tele Thinline lets him get all the way to the high frets

Hugo keeps his Ricky 360/12 for the studio while his Gibson CS-336 laps up the live shows

FAMILY VALUES

THE BROTHERS ON EACH OTHER

Felix: "Hugo's a great guitar player. He's quite a perfectionist. Hugo's parts are normally one of the last things that come into play in Maccabees songs because I think he just cares about them enough. Sometimes when everything's straight, Hugo's guitar is the only thing that chops across the track and slightly twists your head. He does that quite often and that's brilliant."

Hugo: "Fe is one of those people who plays a lot. With this record he definitely found a style that ended up creating a sound-bed that we built a lot of songs on. When Fe records, he ends up with about 20 guitar tracks, so it's quite hard to persuade him that he needs to cut down, but the best thing about that is that there's always four or five where you're like, 'Well, they all need to be there!'"

Now they've got somewhere to store it all, The Maccabees' gear collection is becoming expansive, particularly when it comes to their pedals. Currently, both guitarists are singing the praises of their GigRig setup, a godsend given their tone-obsessed approach to playing. "They're like a 16-switch board. You have all the pedals behind it and then you use the switches to trigger groups of effects," Hugo says. "Since the last record the guitars have become more and more elaborate. It was near on impossible to hit that many pedals at the same time, so you just leave them all on and you have all your banks of sound. You hit it once and it turns on five pedals."

"We decided to get it two days before tour and just laid out the bits of what looked like a spaceship out on the floor of the studio and spent all day trying to put it together," laughs Felix. "Luckily, our tech came along, too, because I would have been completely lost without him."

Pedals play a big part in The Maccabees' guitar sound, more so than ever on *Given To The Wild*, which is heavy on its reverbs and delays. "One thing that I've done on this record that I've never done before is by using the reverb pedals and delay and just using the other side of the plectrum, the flat end," reveals Felix. "You just gently 'shh-shh-shh' it over the top of the strings – that's where that wash sound comes in and the pedals do the rest of the work. It forms the bed for a lot of the new songs."

In terms of their guitar and amp choices things get a little simpler. Felix, a lefty, opts for a Tele Thinline through a Vox AC30 – both off the shelf. "Before that I had this Tokai Tele-copy, which is an amazing guitar," he adds. "I just restrung it and turned it upside down and played it the other way, but because I play a lot of stuff really high, I ended up needing to have a proper left-handed guitar because you just can't actually f***ing reach up there."

> **"Since the last record, the guitars have become more and more elaborate"**
>
> ***Hugo White***

Hugo is a convert of the Gibson Custom CS-336, a scaled-down version of the classic hollow-bodies, because he "wanted something that was easy to throw about live and that seemed like a perfect solution". He also used an early 90s Rickenbacker 360/12 for the record, but avoids playing it live. "They're hard guitars, because they put such a stamp on the sound," he explains. "I tended to only use it whenever I was using big effects, because it kind of adds to it, but you'd never know it was a 12-string."

Amp-wise, Hugo refuses to run with the pack, using Hiwatt Hi-Gain 50 heads through some unusual crocodile skin-clad 70s Selmer cabs. "They sound amazing. They're in these huge cabs and each one's just got this one 18-inch speaker."

The group have a formidable live reputation and if their near sold-out UK tour in March didn't put their rigs to the test, their forthcoming show at London's colossal Alexandra Palace in June surely will. "It will sum up everywhere The Maccabees have got to until now," reckons Felix. "Alexandra Palace, when I was young, that was the kind of place that Blur were playing, so we want it to kind of sum up what The Maccabees have been and the point we've got to now."

"It's just making the next step for us," says Hugo. "I think we're in a place where we can do shows like that. It's refreshing, after starting out playing to 10 people around the country for years, and building that until it was 30 people, then 50, 100… Right up to where we are now."

"We're talking about blowing all of the profits from it to make sure that it's something memorable," says Felix. "I want people to walk away from it going, 'That was just absolutely incredible!'"

It remains to be seen if The Maccabees will save guitar music, or whether guitar music even needs saving (frankly, we suspect it doesn't). But giant crowds or not, the band will continue down the untrodden path. Here's to their next step.

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STREET SPIRIT

Tom Clarke explains why The Enemy's third album has been the "hardest thing the band have ever done"

Words: Stephen Daultrey

THERE'S that old saying that says 'all work and no play makes Jack a dull boy'. For Tom Clarke, guitarist and singer of Britrock flag-bearers The Enemy, 13-hour days spent slogging in studios and a "laborious" songwriting process of trying not to sound like anything else, has taken its toll. "Today's only the second day I've had off since we begun the new album," he groans. "What am I doing this afternoon? Tidying my house up. Sorry, that's the most un-rock 'n' roll answer ever but it's a f***ing tip!"

While Tom apologises for talking about household chores, the gruelling work schedule has paid off where it matters: third album *Streets In The Sky* sounds big. From *Gimme The Sign*, a track about a "sh** geezer who thinks he's amazing", to going-out anthem *Saturday Night*, it's all euphoric chord progressions and chunky guitar hooks. You can already sense it soundtracking the highlights montage for when England's football team is inevitably bundled out of this summer's Euro 2012 finals.

"It's our most guitar-heavy album," reveals Tom. "A lot of people are wary of making a record with too much guitar because they're concerned with what radio might think, but you should be capturing a band's energy and essence. Our new producer [The Bronx guitarist] Joby J Ford is so punk, he couldn't give a f*** what radio thinks."

While 2007 debut album *We'll Live And Die In These Towns* – recorded when Tom was just 19 years old – buzzed with youthful excitement, 2009's follow-up *Music For The People* was more serious and received mixed reviews. Tom suggests its songs may have been lacking. "We spent too long focusing on the recording process," he confesses. "Most of the tracks were live takes done in a studio recorded to tape, which is hard to do. Its sonics were amazing with lovely guitar tones, but it could've been stronger in other areas."

Key to *Streets In The Sky* was establishing a sound unique to The Enemy. "I remember just after our first album came out, John Dawkins, our manager, put on *That's Entertainment* by The Jam, and I thought, 'Yeah, that's pretty close [to the track *We'll Live And Die…*],'" says Tom. "I don't want people saying the new album sounds like The Jam or The Clash or whoever. We should be able to walk into a room and sound like us, but when you don't, you question yourselves. Making this album has been the hardest thing we've ever done. The more songs you write, the harder it is to write an original-sounding song. It's been a laborious process."

Joby's presence proved a boon, though. Introduced to the band via John Dawkins, whose cousin has played in US punk metallers Amen, the trio recorded two tracks in London, before jetting off to Joby's "dirty, little rock 'n' roll studio in LA". Joby was full of tricks, and he had Tom playing a mandolin through a delayed amp for the acoustic *Two Kids*. A Rickenbacker from Joby's own collection, uniquely strung with acoustic strings, became Tom's principal axe during recording – although Tom's not sure what the actual model was. "Its sound is just dirt, beef and power," enthuses Tom. "It was really hard to get your fingers round. Live, I'll be sticking to my green USA Custom Shop Telecaster with its original pickups. I had a Seymour Duncan humbucker put in, but it sounded too good and too driven, so I've reverted to the original setup."

Yet despite Joby's studio inventions, Tom's secret weapon came from his own arsenal: a Fender 112 Deluxe transistor practice amp, won courtesy of a pound-a-ticket raffle in 1997. "It's so loud. I've been searching for years for the sound that suits me best, and I've had it all along. Bonehead from Oasis came to one of our early gigs and remarked: 'I know that amp, it's an amazing amp!' People who've played them know they're awesome, but they're hard to get hold of because stuff from the 90s isn't cool, is it?"

Of the new tracks, Tom cites *This Is Real* as one of the band's best ever, which also serves as an illustration of how, lyrically, the album has returned to the social observation of their debut. "It comes from a personal place – how life's a struggle, no matter how hard you work or what you do. I know people are going to point to the lyric 'I hope to God that we find some money soon' and wonder what we're on about because the band's done well. But it's expensive touring. We return from tours absolutely knackered and wonder where's the money gone. Or maybe we're just rubbish with money!"

Rubbish with money? Now there's a quandary. Knowing that Tom famously bought a "ridiculous farm" after the success of the first album, you have to wonder whether he's just had a self-conscious dig at his own expense. The frontman reflects: "Buying that farm was the most stupid thing I've ever done. I failed to ask whether I wanted a farm and needed a farm, and the answer to both was 'no'!"

So there'll be no further extravagance on any prospected shopping lists? "I just want a normal house in a residential area," he says. "Time flies and in a couple of albums' time I'll probably want to start a family. Sorry, that's another 'un-rock 'n' roll answer as well, isn't it!"

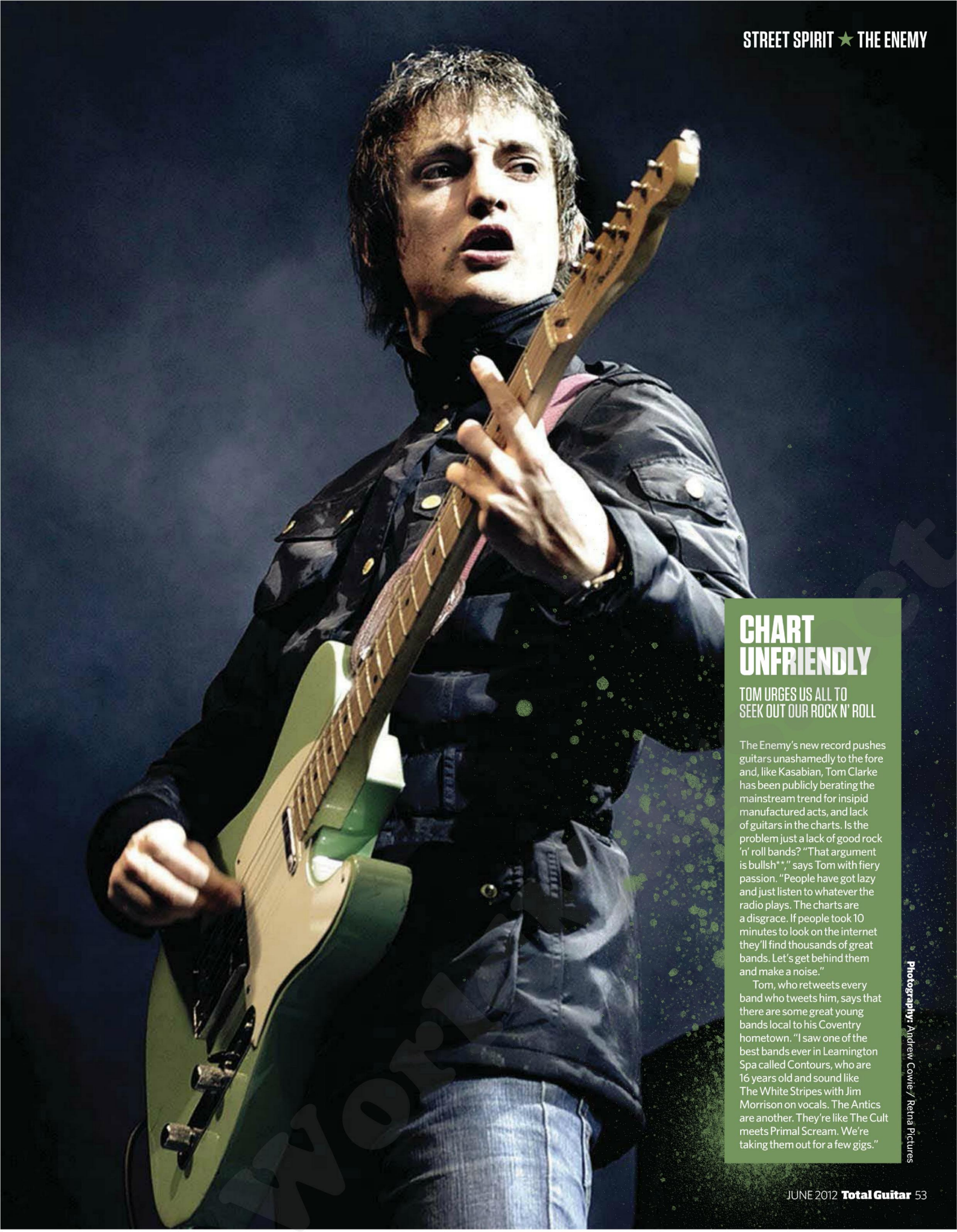


CHART UNFRIENDLY

TOM URGES US ALL TO SEEK OUT OUR ROCK N' ROLL

The Enemy's new record pushes guitars unashamedly to the fore and, like Kasabian, Tom Clarke has been publicly berating the mainstream trend for insipid manufactured acts, and lack of guitars in the charts. Is the problem just a lack of good rock 'n' roll bands? "That argument is bullsh**," says Tom with fiery passion. "People have got lazy and just listen to whatever the radio plays. The charts are a disgrace. If people took 10 minutes to look on the internet they'll find thousands of great bands. Let's get behind them and make a noise."

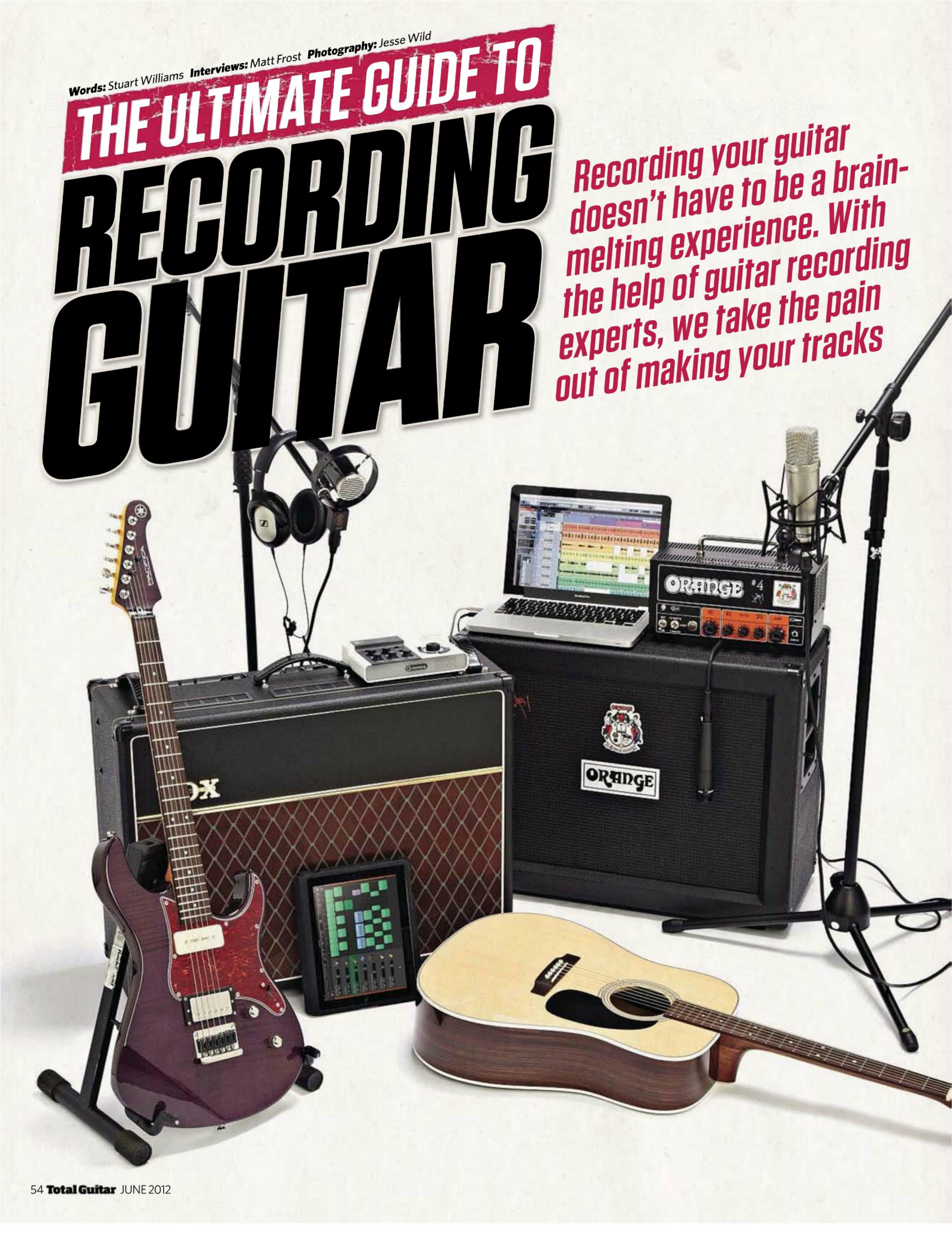
Tom, who retweets every band who tweets him, says that there are some great young bands local to his Coventry hometown. "I saw one of the best bands ever in Leamington Spa called Contours, who are 16 years old and sound like The White Stripes with Jim Morrison on vocals. The Antics are another. They're like The Cult meets Primal Scream. We're taking them out for a few gigs."

Photography: Andrew Cowie / Retna Pictures

Words: Stuart Williams **Interviews:** Matt Frost **Photography:** Jesse Wild

THE ULTIMATE GUIDE TO RECORDING GUITAR

Recording your guitar doesn't have to be a brain-melting experience. With the help of guitar recording experts, we take the pain out of making your tracks



Recording your music is one of the most rewarding things you can do, but it can also be a minefield. According to rock lore, recording takes place over six months in a £10million establishment where in-fighting is interspersed with career-defining twinkles of genius, all overseen by a man with a cigar and a questionable haircut. He's the producer, obviously.

Thankfully, those days and that guy don't really exist any more. Digital recording is at our fingertips, and it's more affordable than ever. Once you've finished, you can put your music in front of the world via sites like YouTube or SoundCloud for free, but first you have to record it.

Over these 10 pages, we're going to show you how to do it in the comfort of your own home. To help you, we've assembled a crack-team of producers and engineers who have worked on some of the most listened-to guitar albums in the history of rock, from the Rolling Stones to Nirvana. None of them are wielding cigars and they all have good taste in barnets. Let's get on the right track...

MEET THE EXPERTS

THE INDUSTRY KINGPINS LINE UP TO HELP YOU RECORD

JOHN PORTER
For over three decades, John has produced classic guitar records across almost every genre. The Smiths, Stephen Stills, Santana, Ozzy Osbourne and Ryan Adams have all called upon his studio acumen.

TONY PLATT
AC/DC, Led Zeppelin, Iron Maiden, Paul McCartney, Bob Marley, Rolling Stones... Tony's CV features an astonishing list of legends, and that just scratches the surface.

STEVE ALBINI
Albini's distinctive sound has graced hundreds of albums, from his own projects, Big Black, Rapeman and Shellac, to Pixies, Nirvana and The Cribs. Steve runs Electrical Audio in Chicago (www.electricalaudio.com).

ANDY SNEAP
Currently the guitarist in UK metal band Hell (www.hell-metal.com), Andy's production credits include Megadeth, Testament, BFMV and Killswitch Engage.

JOHN LECKIE
Having started his career at Abbey Road, John has produced a number of huge albums such as The Stone Roses' self-titled debut, Radiohead's *The Bends* and Muse's *Origin of Symmetry*.

MIKE VERNON
When it comes to nailing killer blues rock tones, producer Mike Vernon is one of the best. Mike cut arguably the greatest British blues album ever made, *Blues Breakers with Eric Clapton*.

BRUCE BOTNICK
Bruce Botnick's experimental recording techniques broke new ground across every Doors album. Bruce also manned the board for *Kick Out The Jams* by proto-punk pioneers, MC5.

JOHN WOOD
Producer and engineer John is responsible for some of the greatest Brit folk rock guitar sounds ever committed to tape, including Nick Drake's three studio albums.

Getting Started

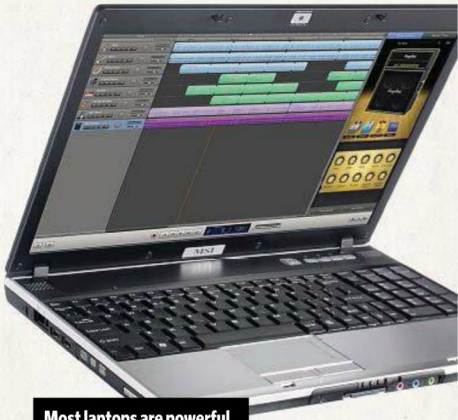
Before you can get recording, there are a few basics you'll need. First is something to actually record with, and you'll probably find the solution already sitting in your home: your computer. Of course, you don't have to use a computer – most of the techniques covered in our guide are applicable regardless of the format you're using – but making music on a computer is a lot easier than it used to be. Computers offer more bang for the buck than ever before, and you'll find that most off-the-shelf laptops and desktops will be able to handle at least as many simultaneous tracks and effects as a dedicated hardware unit.

When it comes to buying gear, get the best that you can afford, but as Andy Sneap points out, don't cash in your life's savings: "You don't need to spend megabucks. I used to make great recordings on Mackies [mixing desks] and ADATs [digital recorders]. When you think of the quality of mic preamps now compared to what you used to get 20 years ago, you're gonna get results. I think, as long as your mic's in the right place and you've got a good tone, this whole myth of 'Neve this' and 'preamp that'... Nah, you haven't got to do it."

***TG*'s recording space also doubles as a spare bedroom**

Software

Audio recording and sequencing software, also known as a DAW (Digital Audio Workstation), resembles a studio setup on your screen. It records audio and MIDI, plus often contains loops and samples and a host of common effects for use on your song. Mac users will probably already own GarageBand (which is more than enough to get going with) but you might consider upgrading to its bigger brother, Apple's Logic Studio. Cubase and Pro Tools are the two other main DAWs that work on both PC or Mac, but there are loads of other options like Sonar, PreSonus Studio One and Ableton Live. There are plenty of free options available, too.



Most laptops are powerful enough to handle digital recording these days

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Interface

You've got your computer and software, now you need a way of getting your guitar or mic signal into it – an audio interface. Most interfaces are external and connect to your computer via USB or FireWire: you don't have to open up your computer and you can move it between computers without any hassle. The interface will replace your computer's built-in audio hardware when it's connected, giving you better quality recording and playback, professional connections and sockets, and better performance.

Your biggest concerns are the number and type of connections the interface has. If you're only going to record an electric guitar played through amp modelling software, you can go for a simple 'one-in/two-out' interface with an input for one guitar and a stereo headphone/line output so you can hear everything. However, this can be limiting, so we'd recommend paying a little extra for an interface that's equipped with at least two inputs, a stereo line output and a headphone socket.

If you want to record mics (for vocals or micing your guitar amp), you'll need some mic preamps onboard, too. Look for an interface with XLR sockets and switchable Phantom Power so that you can use either dynamic or condenser mics (read more above right). Often, audio interfaces come with a free version of a DAW program. It's worth checking this if you're still finding your feet because you can often upgrade the software for a reduced price once you progress.

3 of our favourite...

DYNAMIC MICS

OUR TOP PICKS FOR AROUND £100

SHURE SM57
PRICE: £85
Walk into any studio, and you'll find at least a handful of these. When it comes to micing a guitar cab, the 57's snub-nose lets you get as close as possible, and it will handle pretty much anything you throw at it. Shop around and you'll pick up a brand new SM57 for around £85, but be very careful buying used. The 57 is one of the most commonly copied mics and the secondhand market is awash with cheap knock-offs. If in doubt, check Shure's dealer listings and buy one from an official Shure retailer.

AUDIX i5
PRICE: £75
We love Audix mics, and the i5 offers many of the same benefits as an SM57 in terms of useability and build quality. The i5 is designed to give a flat midrange, with a boost to both the low-end and upper mids for a 'pre EQ'd' studio sound. You'll bag one of these brand new for about £75.

SONTRONICS HALO
PRICE: £129
It looks like it came from the 50s and it sounds great, too. The Sontronics Halo is based around the company's STC-80 handheld dynamic mic, but it's been tweaked specifically for use on guitar amps. The capsule is suspended in elastic to cut down vibrations and rumble, it's tailored to give you a coloured sound (so you don't need to EQ), and the shallow design makes placement a doddle. Expect to pay £129.

Microphones

You know that mic that came with your dad's karaoke machine? The one with the jack lead attached and the clunky plastic On/Off switch? It's not gonna sound great on your guitar amp. Microphones can cost more than our entire guitar rigs, but for our guide, we're going to focus on using decent quality gear that is within reach of most budgets.

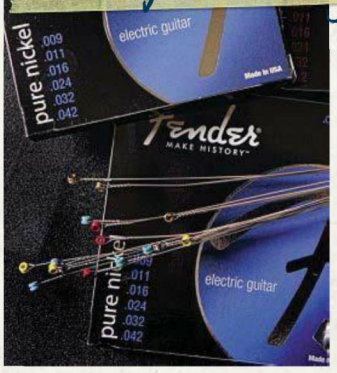
The two most common types of mic are dynamic and condenser. The most famous examples of a dynamic microphone are the Shure SM57 and 58. This type of mic is usually affordable, robust enough to withstand a bit of punishment, and can handle the high sound pressure levels (SPL) that a guitar amp produces.

A condenser mic is a more complex design. These need to be powered by a battery or through the XLR cable (known as Phantom Power), supplied from whatever you're plugging it into – in this case, your audio interface. These mics capture the source with greater detail and a wider frequency response than a dynamic microphone and are most commonly available in two kinds: large- or small-diaphragm.

The wider frequency response and increased dynamic range of a condenser means that it's great for picking up full-range instruments like an acoustic guitar. Because a condenser mic will pick up sounds that are very quiet, you'll most often see them suspended in an elastic shockmount. This isolates the mic from any external vibrations that could creep in and ruin your recordings. Many condensers also feature a bass-roll-off switch to filter out the extreme low-end frequencies.

Condenser mics are also a lot more fragile than dynamic mics, and will break easily if dropped. The increased sensitivity means that placing a condenser too close to a very loud sound source (that cranked stack in the corner, for example) could damage it, too. To combat this, some condensers are equipped with a pad switch, which reduces the sensitivity of the mic.

Set up your guitar



Get your gear sorted before you record and it'll make everything a lot easier

As Steve Albini tells us, before you record, it's important to make sure that your guitar gear is in tip-top condition. "The advice I would give the guitar player is that he should have new or at the very least clean strings on the guitar before he goes to the studio," he says. "If you put the strings on the night before, stretch them and play a little bit, then you'll have strings that will be stable and have the crispy new sound. The other important thing is to have your guitar looked at by a technician if you have any problems. I can't count the number of hours that have been wasted repairing a client's guitar. If you've got a buzzy fret, get it looked at. If the guitar intonation is a little sour, get that squared away. If you've got a broken nut, get that fixed. And if the tone or the volume controls are noisy, have those cleaned. You should try to make sure your gear is in absolutely perfect condition. That matters a lot."

>>>

Pro tips: Acoustic

Steer clear of big-bodied guitars

"I tend to encourage guitar players not to have massive great dreadnought bodied guitars because, although they're nice and loud in an acoustic context, when you get a microphone on them, they have a tendency to boom too much. It's a matter of experimenting with how the mics work together and getting the right distance away so you can balance the amount of finger, plectrum or fret noise against the sound of the guitar itself in the right way."
Tony Platt

Find the right floor

"The 'live-ness' of the floor will give it some presence. You don't want to be on a carpet... Try and stick the microphone in one place and move yourself about a bit until you get what sounds best, and put a new set of strings on. Also remember that all acoustic guitars sound different."
John Wood

12AT7 Valve FX Loop | 3 x 12AX7 Preamp Tone | Half Power Switchable | 2 X EL84 Valve Power Amp

OUR NEW SIGNATURE
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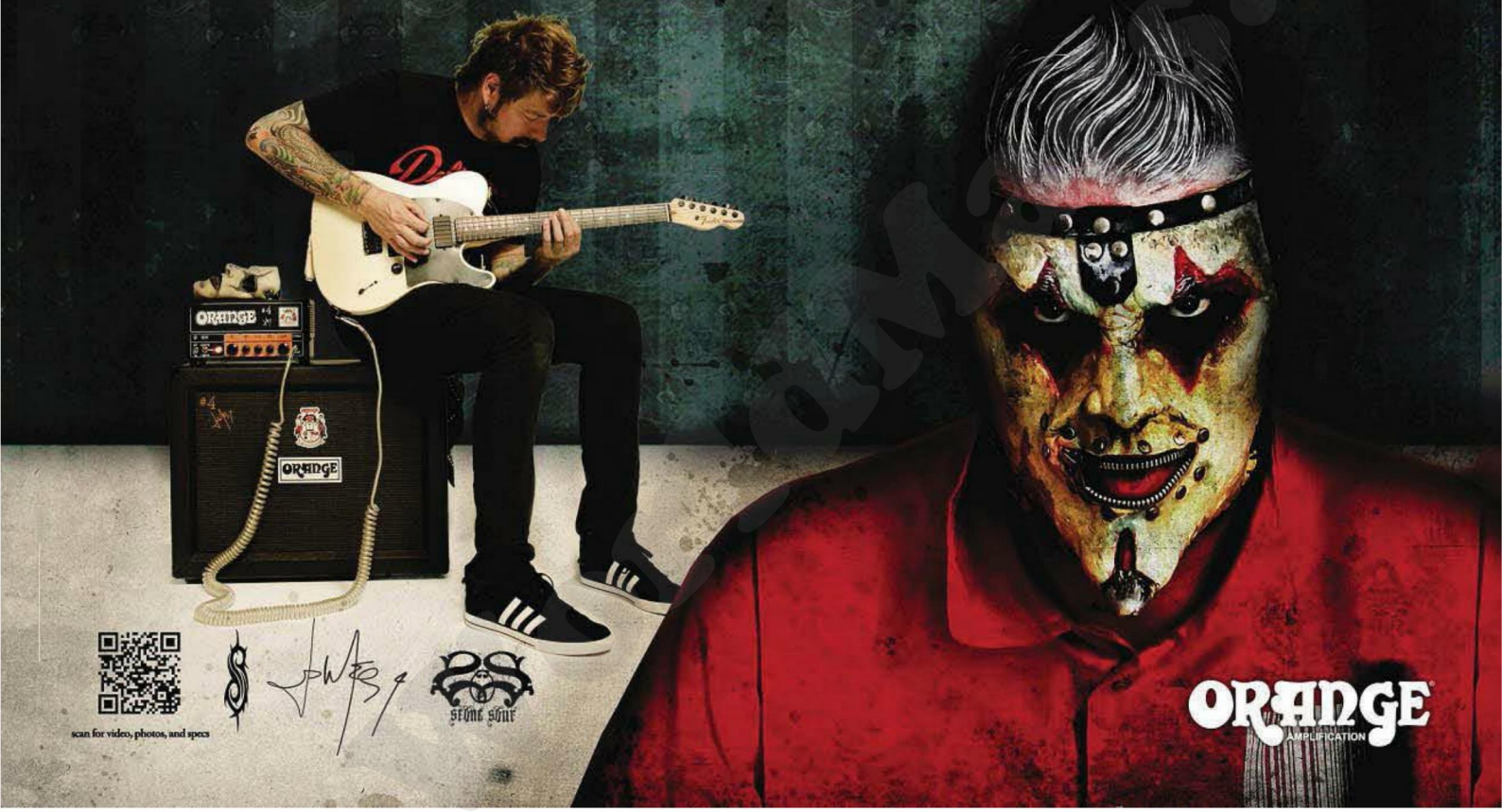
- Jim Root -



scan for video, photos, and specs

stone sour

ORANGE AMPLIFICATION

Recording your acoustic

Even if you have an electro-acoustic fitted with a pickup, you'll still get the best sound by using a mic. Either a large or small-diaphragm condenser mic will capture the widest range of frequencies, making sure that the acoustic's low-end punch and the sizzle of its solid top actually make it onto the recording.

Recording legend Steve Albini reckons you can cook up great acoustic sounds in the kitchen

VIDEOS ONLINE!
See and hear the techniques in this feature online at:
www.bit.ly/tg228record

Choose your room

When it comes to recording acoustic guitars at home, Steve Albini reckons that experimentation is key. "With acoustic guitar, the acoustics of the room matter quite a bit because the microphone is not going to be hearing the guitar exclusively – it'll be hearing the sound bouncing around in the room," he says. "If you play your guitar and listen without being concerned about recording, you'll find that – in some environments – your guitar sounds better than in others.

"Wander around your house with the guitar and find the spot that sounds really good. Kitchens can sound really good for acoustic guitar because they have a lot of irregular hard surfaces. Not like bathrooms, where the walls are typically close together with parallel hard surfaces and [the reverberation] will have a dominant tone."

3 of our favourite...

CONDENSER MICS
THE BEST PICKS FROM THE MARKET

RODE NT1-A
PRICE: £150
This large-diaphragm condenser has become something of an entry-level staple. For what it lacks in features, the NT1-A makes up for in sound quality. Rode reckons it has the lowest self-noise of any large-diaphragm condenser microphone on the market, so you'll get great clarity without mic-induced hiss. You'll find them for around the £150 mark with a shockmount, pop shield and cable included. Bargain.

sE ELECTRONICS SE2200A II
PRICE: £279
This is the latest version of sE Electronics' best-selling mic, a multi-pattern condenser with a one-inch diaphragm that works well on acoustic guitars and as a distance mic for cabs. It comes with a shockmount and pop-shield for vocals, and has a roll-off switch and -10dB pad for safe use on louder sources. The previous version of this mic was apparently used to record the vocals on Amy Winehouse's *Back To Black*.

sE ELECTRONICS SE1A
PRICE: £79 (£179 FOR A MATCHED PAIR)
Small-diaphragm condenser microphones like the sE Electronics sE1a can give great definition and focus to the higher frequencies of an acoustic guitar, as well as maintaining a good bass response. The small profile of this mic also means that you can be very accurate with your positioning.

Create reflections

If you don't have a room with enough reflections or hard surfaces, then you can help create some. Take a trip to your local hardware store and check out the clearance section for some cosmetically damaged laminate flooring. By placing some wood underneath where you're sitting you'll create natural sounding reflections for peanuts.

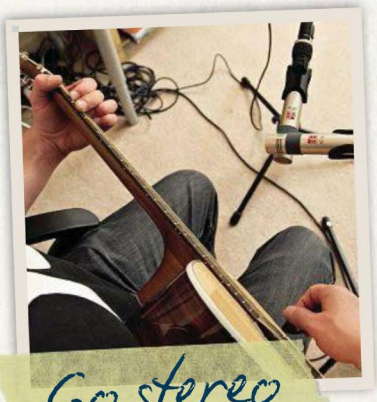
But be careful not to overdo it. John Porter agrees: "I prefer a room that's not too live and that's controllable… not too live and not too dead. You want be able to have a relatively dead space where you can have more control over the sound but also, in that same room, get a good live space by opening it out and not using baffles or moving carpets or whatever.

"All the best rooms that I've been in have that sort of quality," he adds. "A sort of cardinal rule of recording is that it's easy to make something sound more live or more roomy-sounding, but it's impossible to make something less roomy sounding after the fact."

Close micing

It would make sense to just place the mic in front of the soundhole, right? Well, not quite. By placing it here you'll find it can sound over 'boomy', plus you'll run the risk of interfering with the sound with your picking hand, or worse hitting the mic. The actual mic placement will vary from guitar to guitar, but start with it pointed around the 14th fret, and about 30cm to 50cm away from the front of the guitar for a natural sound. You then have four options to experiment with: move it towards the soundhole for more bass, towards the headstock for less; further from the guitar for more room ambience, or closer for a drier sound.

Place your condenser mic near the 14th fret for a natural acoustic sound

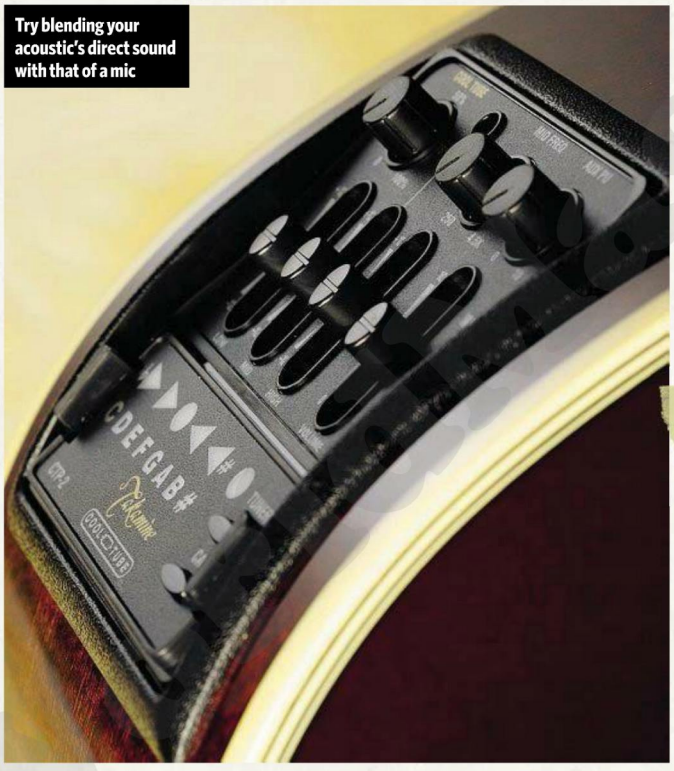


Go stereo

When using multiple mics on the same source, you can run into a problem known as phasing. This occurs when the mics are placed an uneven distance from the source (ie, your acoustic). The sound reaches each mic at a different time. Phasing can cause havoc with your sound, because frequencies from each mic start to cancel each other out.

If you're experiencing phasing problems, you'll notice a lack of low-end when you blend the two mics together. The easiest way to record a stereo setup is to use an X/Y micing technique. You'll need two (usually identical) mics. We're using a pair of small-diaphragm condenser mics set at 90 degrees to each other in front of the guitar (see image above). One of the mics is placed above the other to ensure the sound is hitting both mics at the same time for a well-balanced and in-phase stereo sound.

"Wander around your house with your guitar to find a spot that sounds really good"



Try blending your acoustic's direct sound with that of a mic

ALL IN THE DETAIL

THE LITTLE THINGS CAN HAVE A BIG IMPACT

KEEP STILL
Rocking backwards and forwards might make you look like a genius on the edge at an open mic night, but here, you're going to ruin your take. If you must do something to help keep time, blink, quietly tap your teeth or simply bob your head. Just try to keep the guitar at a constant distance from the mic and you'll get a nice smooth take. While we're on it, don't tap your foot either, or you'll end up sounding like Seasick Steve.

CHOOSE YOUR PICK
It might sound obvious, but the type of pick you use will affect your acoustic sound, and the mic hears everything. A thicker pick means more attack, while a thinner one will be better for strumming. Experiment with different pick gauges to add/reduce the percussive pick noise.

CLEAN UP THE SQUEAKS
Fret-hand string noise can be distracting or it can add realism to your sound. There's no right or wrong here, but if you want to reduce the amount of squeaky string noise, try adding some lubricant to your strings or fit a set of flat-wound strings.

Blend it

Did we point out not to use your onboard pickup? On its own, it sounds fairly unnatural, but try blending the direct sound from your guitar's output with that of a mic. You'll need an interface with two inputs to try this, or you'll have to double-track your parts one at a time. The pickup will provide definition, while the mic will add some 'air' to your sound.

>>>

Recording your electric

Recording electric guitars is different to recording acoustics – you'll most likely be micing up an amp for starters – but many of the same ideas can apply. An electric guitar amp outputs fairly high sound pressure levels (SPL), so if you're close-micing your cab with your amp cranked, you might want to consider using a dynamic mic or a condenser mic with a pad switch.

Get close

Many engineers like to close-mic amps and cabs with a dynamic mic and, believe it or not, placing the mic at different points in front of your speaker has a huge affect on the sound you capture. Start with the microphone 1cm to 3cm away from the grille, pointing halfway between the centre and edge of the speaker. Moving the mic by just a couple of centimetres will change the sound. As a general rule, micing the centre gives you a bright sound, while moving the mic towards the edge of the cone makes things progressively darker. As with the acoustic, moving the mic away from the amp introduces ambience to the sound.

No control room? No problem

Unless you live on Abbey Road, it's unlikely that you'll have a separate control room in your house. Don't panic, though, as John Leckie reckons you might be better off playing in the same room as your amp. "You get a better sound if you stand in front of the amp with electric guitar," he says, "because something happens. Not necessarily full-on feedback but there's an interaction between the guitar and the amp. If you have a brick wall between you and your amp and you're in another room, you're not going to get that."

"Spend a bit of time thinking about the kind of sound you to want to achieve"

A typical 'close micing' position using a Shure SM57 dynamic mic

PLAY TO A CLICK

STRUGGLING TO PLAY WITH THE CLICK TRACK? HERE ARE FIVE WAYS TO MAKE IT EASIER

1. TAP YOUR TEMPO
Most DAWs have a tap-tempo facility for setting the speed of your project. Before you hit record, play the song on your guitar at the speed that comes most naturally. With the tempo still in your head, tap it in (usually with the space bar), then play along with the click to make sure you're comfortable.

2. CHOOSE A SOUND THAT WORKS
Nothing kills groove quicker than the harsh digital blip of a click track. You can often edit the tonality, pitch and velocity of a click sound so that it works better for you.

3. CREATE YOUR OWN
If you've tried tweaking the click sound, but it's still not working, you could always program your own. Load up a drum machine plug-in (most DAWs come with one) and choose a sound that's preferable. Program the drum machine to create a pulse using a drum sound, then duplicate the part as many times as you need.

4. MAKE SURE YOU CAN HEAR IT
One of the most common reasons for going out of time with the click is that you can't hear it. Make sure that the balance between the click sound and your guitar signal is fine enough for you to hear both. We'd also recommend using a decent pair of closed-back headphones when recording with a click to prevent it from spilling into your mic.

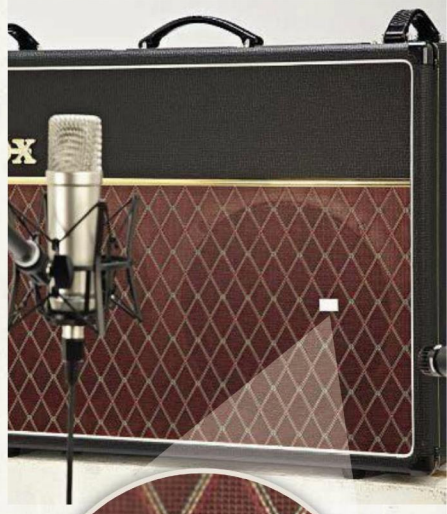
5. DOUBLE IT UP
This trick works particularly well for slower songs, where the gap between crotchet clicks is longer. Set the click up to produce an eighth note pattern with the accent still on the first beat of the bar, and you'll be able to hit the downbeats every time.

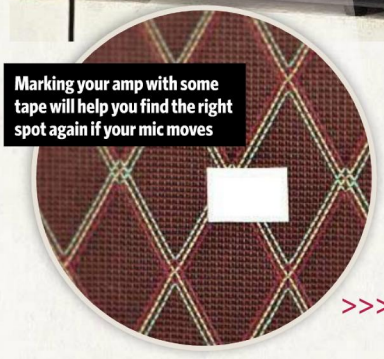
Listen closely

As with your acoustic guitar, get your amp sounding right in the room first. Spend a bit of time thinking about the kind of sound you want to achieve and listen objectively. This is the time to experiment – getting it right at the first stage will make micing a lot easier. Try your amp in different areas of your room at the volume you're going to record at. Sweep your amp's tone controls through their range while playing and stop each one when it sounds right. Once you've set up your sound, it's time to position the mic.

Make your mark

Once you've found the position in which you're going to place the mic, use some tape (any kind is fine, as long as you can see it) to mark the exact spot on the speaker grille. This will save time if your mic gets moved during the recording. Obviously, if you're using a cab without a grille, it's advisable to skip this step!





Marking your amp with some tape will help you find the right spot again if your mic moves

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Shed some light

If you can't see through your amp's speaker grille, carefully feel round the edge to work out where it's positioned inside the cab. Alternatively, shine a torch through the grille cloth, and you should be able to make out the outline and centre of the speakers.

SMALL AMPS, BIG SOUNDS

YOU DON'T NEED A STACK TO GET THE BEST RESULTS

When you're gigging, you might need 100 watts and a couple of 4x12s to silence the drummer. However, when you're recording, our experts agree that small equals better...

Bruce Botnick: "I like the little small Marshalls, because they make such a big sound. A lot of the best guitar stuff that I've recorded, which has really sounded loud and big, has always been with small amps."

Mike Vernon: "I personally prefer to work with smaller amps because you can get more intensity out of the amp and you get more focused direction. The larger the cabinets, the more confused it will become and you're looking at eight [speaker] cones and thinking, 'Which one do I mic?' They won't all sound exactly the same. In fact, some will be designed not to sound the same."

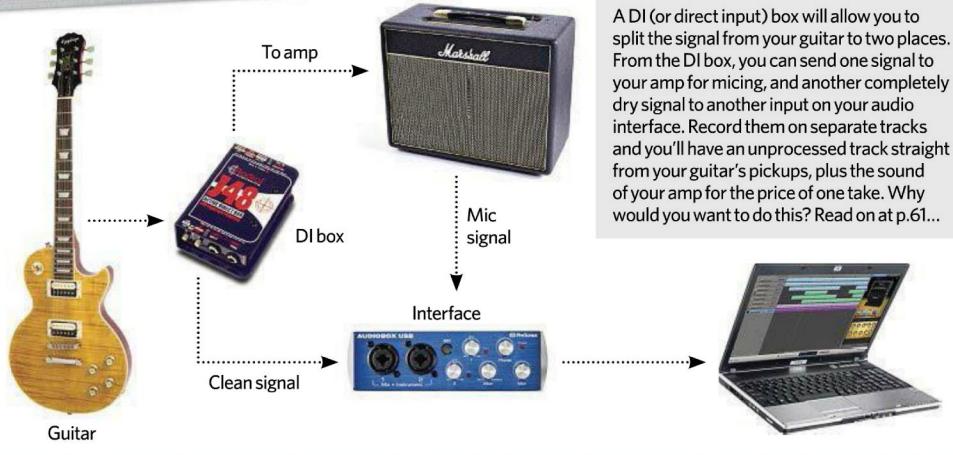
Tony Platt: "For big ringing guitar sounds, it actually does work better to use smaller amps. It's also a matter of not having speakers that are overrated for the amp. If you've got a 50-watt amp playing into a speaker that's rated at 100 watts, the speaker is going to be more than capable of dealing with it. But, actually, what you really want is a 30-watt speaker. Then at reasonably low volumes you can achieve something that sounds like the whole thing's cranked up to 400 watts – or 11 as they call it!"

Blending a condenser with a dynamic mic can create huge recorded sounds

Dual mics

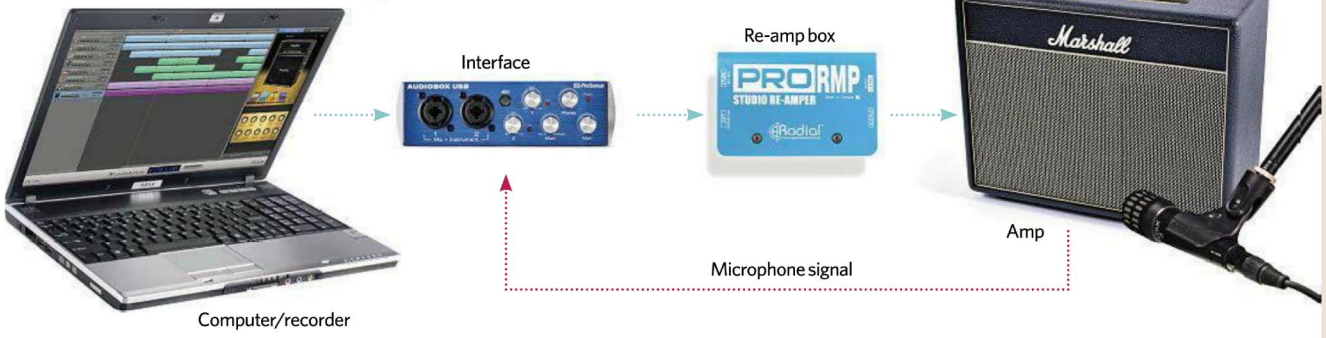
It's common for engineers to use two mics on the same cabinet to get a balance of two different sounds. This could be either a pair of different dynamic mics that give different tonal characteristics, or a dynamic and a condenser mic. As with acoustic guitars, you'll need to be careful of phase issues ruining your tone, but – particularly with overdriven guitars – you can use the phase relationship of each mic to your advantage when crafting your tone. Start with the dynamic in the 'close' position, then add a condenser two- to three-feet further back. From here, record some short test parts and move the condenser mic around to hear the difference from each position until you're happy.

Go direct



A DI (or direct input) box will allow you to split the signal from your guitar to two places. From the DI box, you can send one signal to your amp for micing, and another completely dry signal to another input on your audio interface. Record them on separate tracks and you'll have an unprocessed track straight from your guitar's pickups, plus the sound of your amp for the price of one take. Why would you want to do this? Read on at p.61...

Re-amping



Pre-recorded clean sound

Recording re-amped sound to computer

Re-amping is the process of taking a guitar track that's already recorded, and sending it back out to a mic'd guitar amp for re-recording. This technique is particularly handy if you find that you're unhappy with your original amp sound and want to correct it later. Your audio interface will send the signal out at a higher level than your guitar amp is designed to receive, so to re-amp effectively, you'll need a re-amping box. Radial (find the website at www.radialeng.com) produces a range starting at around £90. The diagram above shows a typical re-amping setup.

Model behaviour

Up until now, we've focused on capturing your guitar sounds through your amp with a mic. Of course, this method isn't going to be practical for everyone. If you're recording at unsociable hours or you can't crank an amp at home, then amp modelling could be your new best friend. You probably already own some models, in which case you can get going. If not, you'll need to decide on a hardware or software solution.

Software

One of the benefits of software amp modellers is that they keep everything inside your computer, meaning you can run multiple instances of them (computer power permitting). And the best thing? You can tweak your settings after you've recorded your guitar sounds. Most software will be set up to record the sound coming in from the interface as a dry track. So even though you're hearing the sound of your guitar being fed through a virtual amp, it's being added when you play back, rather than to the recorded file. This means that your sound remains totally flexible throughout – a bit like re-amping. Careful, though, because it's easy to get caught up in endless tweaking!

Hardware

Using a dedicated amp modeller has its benefits over software. Tweaking is (usually) easier and it won't put any additional strain on your computer. There are loads to choose from the likes of Line 6, Boss, Vox and Fractal, and many hardware units also have a USB connection that will act like an audio interface.

Steal that sound

Ever heard a guitar tone then spent ages tweaking your EQ controls to match it? By using an EQ with an analyser it's possible to quickly get in the right tonal ballpark. First, import the audio track of the guitar sound you like into your DAW. Next, select an EQ with an analyser, or choose a spectrum analyser plug-in (most DAWs have one included). Play the track, and take a good look at the EQ curve. Then, try to match it with an EQ plug-in on your own guitar track. It won't tell you things like pickup type, tuning or gain settings, but you should be able to get close.

LESS GAIN = MORE PAIN

ANDY SNEAP ON WHY DIALLING BACK THE DISTORTION IS A GOOD THING

"Less distortion can be more aggressive. Slayer never had tons of distortion on their guitars, Kerry just digs in like a mother****er when he's playing. A lot of people tend to hide behind distortion with their rhythm playing. You've got all of these amps now with high-gain saturation, but you should be getting that punch out of your pick attack and digging in hard. If you can wind the gain down and play hard, you'll get a better clarity to your sound. There's definitely something to be said for the old-school guys who learned to play through [Marshall] JCM 800s without any pedals."

Use free stuff

Many DAWs now come with guitar amp and effects models included. While these are often very good, two of our favourite third-party amp modelling plugins are Native Instruments' Guitar Rig 5 and IK Multimedia's AmpliTube 3. They both run on Mac or PC, and both companies offer free downloadable versions of the software on their websites. In the case of AmpliTube, you can purchase individual models to expand your virtual rig, too.

Pro tips: Mics

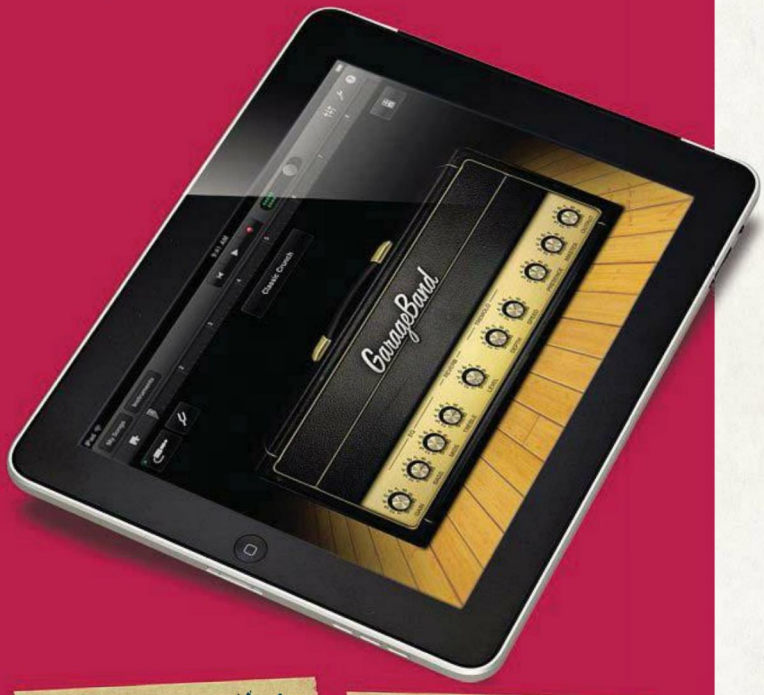
Pick the best mic

"If there's only one microphone I could ever have, it would be a Shure SM57. A 57 is indispensable for recording electric guitars and, in fact, you could do a whole album with 57s if you had some good mic-pres. They're great workhorses... left to my own devices, I'll put a 57 at the edge of the voice coil really close-mic'd. That's as good as it gets for me."
John Porter

>>>

Recording on a mobile device

Over the last 12 months, there has been plenty of development in mobile phone/tablet technology. So much so, that it's now possible to use these devices for making your recordings. Apple's GarageBand app is available for £2.99 and comes with amp models and effects, plus software instruments for adding drums, keyboards and bass parts to your song. As with computer recording, you'll need the hardware to run it all (your iPhone/iPad), the software (GarageBand) and an interface. We've picked out a few interfaces for you...



Tascam IU2

The new IU2 interface gives you a pair of XLR inputs with Phantom Power, plus an instrument level input for your guitar signal. It converts the analogue signal from the inputs into digital, so you don't need to rely on Apple's converters (which aren't really designed for audio recording). It also works on a Mac or a PC so you're don't have to fork out for an interface for both.

IK Multimedia iRig

One of the original iPhone/iPad interfaces, the iRig is starting to look a little basic by today's standards, providing an analogue connection for just one guitar signal. However, it is affordable and very easy to use, plus you can charge your device while you use it. IK Multimedia also offers the iPre, a mic preamp with Phantom Power if you'd prefer to mic up your amp.

Apogee JAM

Apogee's digital converters are considered to be some of the finest on the market, and it's squeezed its knowledge into the JAM interface. It works on Mac as well as iPad, iPhone or iPod Touch. If you're planning on micing up an amp, you'll need to look elsewhere, but if you want to use amp models, it will work just fine.

Tascam iX2

This strikes a balance between connectivity and signal quality, giving you a combi-socket for a mic or guitar. It runs off batteries and can provide Phantom Power for a condenser mic. The only drawback is that it's an analogue connection, so you'll risk adding noise through your device's converters.

Layering

We've all heard the stories of big-budget albums using 50 tracks for the same part, and while this is probably going to be over the top, doubling your parts and panning them at the mixing stage can add width and texture to your sound.

There are a few schools of thought when it comes to creating this effect: you can simply duplicate one recorded track within your software; you can blend multiple microphone sounds of the same take to create a larger sound; or you can physically record the part as many times as you need. There is no right or wrong, but generally speaking, we'd recommend the third option. Think of it like a choir: the different voices complement each other, and while there are tiny differences in pitch, timing and tone, it's these subtle differences that happen when you play the same part a number of times that make your overall sound that much bigger. Here are Andy Sneap's tips for layering your guitar parts:

Add definition

"If you play an open G or C and you have quite a saturated sound, you'll lose some of the notes in the chords. If you start putting some clean stuff in there just right underneath, it'll really help to pick the notes out a little bit. If we need [distorted] chords that ring out a lot, we'll mix in a really quite nasty clean Strat sound with a JMP Marshall-type [distorted] sound. The Strat needs to be really quite treble-y and you'd never think it was in the sound if you listened to it on its own. It gives it that sort of AC/DC-type 'kerrang' to it."

Don't overdo it

"As soon as you start getting four tracks on there it's amazing how washy it can get, and how you start losing the definition from the playing. I actually favour two tracks over this quad-tracking type thing. I want to hear the pick attack. A lot of people think it's bigger because you've got four tracks, where to me it can get a little chorus-y because of tuning and a little washy because of people's tightness."

Change the sound

"The other thing I've done is track with a slightly different sound left and right. That can add a little bit more width to the mix. Sometimes doing the same sound left and right can make it a little more demo-like, more boring I've found. Just literally moving your mic maybe half an inch on the speaker can give it a bit more width. Sometimes not being too regimented about things can help."

Pro tips: Electric

Experiment around the house

"Go with the microphone that you have and go into the different rooms in the house and find the one that you enjoy playing in the most and where the guitar really sounds the best. If an electric guitar sounds good in the hallway, put the amp there and put the microphone in front of it. Have fun and make it sound pretty because even when it's a nasty sound, it can sound pretty."
Bruce Botnick

Pro tips: Acoustic

Add amp sounds to the room

"I sometimes put [acoustic guitars] through an amp as well and have the amp kind of quiet in the room, so you've not got an amp sound but you've got a full-room sound happening. But it depends on what you want to use it for. Use a good instrument but it doesn't have to be a Martin. There are value acoustic guitars that sound excellent."
John Leckie

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Bringing it all together

Once you've got your tracks recorded, it's time to mix down. This subject could be an entire feature on its own, but here are some of our top tips to make sure your guitar tracks sit well in the final mix.

Monitoring

In an ideal world, we'd all have acoustically sound rooms and brilliantly accurate monitor speakers for mixing with, but this costs money. A decent pair of studio monitor speakers will set you back a few hundred quid. Check out Event, Tannoy, KRK and Genelec for some decent models.

If mixing on speakers just isn't practical, headphones are your next best option. Try Sennheiser, Beyerdynamic and AKG and KRK. Focusrite's VRM Box gives you virtual models of 15 industry-standard studio monitors, in three acoustic environments, and works with any pair of headphones.

Don't solo

When you're trying to balance the instruments in your mix, you'll need to listen to each of them in isolation from time to time. However, when you make tonal adjustments to a part, always check how it sounds in context with the other tracks in your song. Sometimes, what sounds right on its own won't fit in a busy mix.

Panning

Using the pan controls to 'place' parts from left to right across your stereo image will help to produce a thick yet clear-sounding mix. This applies particularly to double-tracked parts. Panning two similar guitar tracks evenly to the left and right channels will sound more powerful than keeping them both in the centre.

Compression

As a tool, compression will reduce the large peaks in your performance and leave you with an even dynamic. This is great for smoothing out an erratically-strummed acoustic part. Gentle compression will also help two parts sit together more naturally, or you can also use it to add more snap or sustain to your notes. However, an overdriven guitar part is already compressed when it leaves your amp, and heavily compressing driven/saturated guitars might leave you with a squashed sound. The answer? Use your ears.

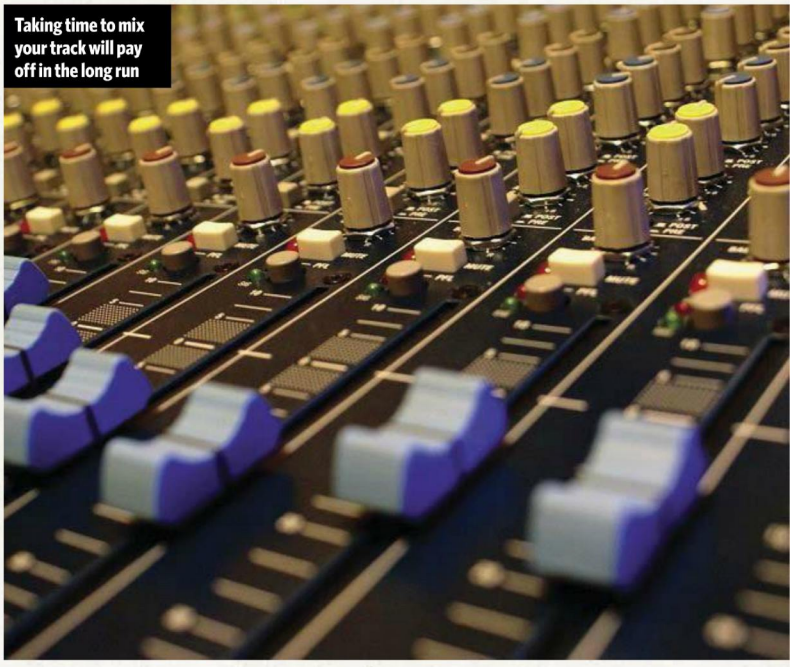
Pro tips: Electric

Move your amp

"I'll put the amp in various positions and listen to it. Sometimes, the opposite of what you think might be the obvious positioning turns out to be the best... That initial experimentation is important. You may discover two spaces and you may say, 'We'll do the rhythm guitars here and the solos there'. Once you've found that space in the room and you've set the equipment up, you can listen to [the amplifier] in that space and you've got a point of reference. If [when you play it back] it doesn't sound anything like the same, you know there's either something wrong with the equipment or you've chosen the wrong microphone, or that there's something strange acoustically going on that is spoiling the sound."
Tony Platt

Reverb

Reverb gives a sense of space or distance to a sound. The more reverb you have, the more distant it will feel. A nicely placed reverb can be the glue that holds your mix together, or, when overdone, it can be the thing that makes it sound muddy and confusing. If you're trying to create the sound of a band playing in the same room, our tip is to use one or two master reverb effects. This way, you'll be applying the same environment to your whole mix. Use it sparingly!



Taking time to mix your track will pay off in the long run

"When you're trying to balance the instruments in your mix, listen to them in isolation"

Link your tracks

Within your DAW, you should be able to link the faders of your guitar tracks. This is particularly useful if you're blending the sound of multiple tracks and want to turn them all up without disrupting the balance between them. Once they're linked, simply moving one fader will turn all of the linked tracks up or down.

Lose the bass

Having recorded and mixed plenty of heavy guitar albums, take it from Andy Sneap when he tells you that there is such a thing as too much bass: "Don't try and cram a load of low-end in on the guitar," he says. "Don't be fooled by that. People think [the guitar] has got to have loads of low-end because it's got all this thump and low-end chug. It's got to have some low-end, obviously, but the bass guitar has to have its space as well."

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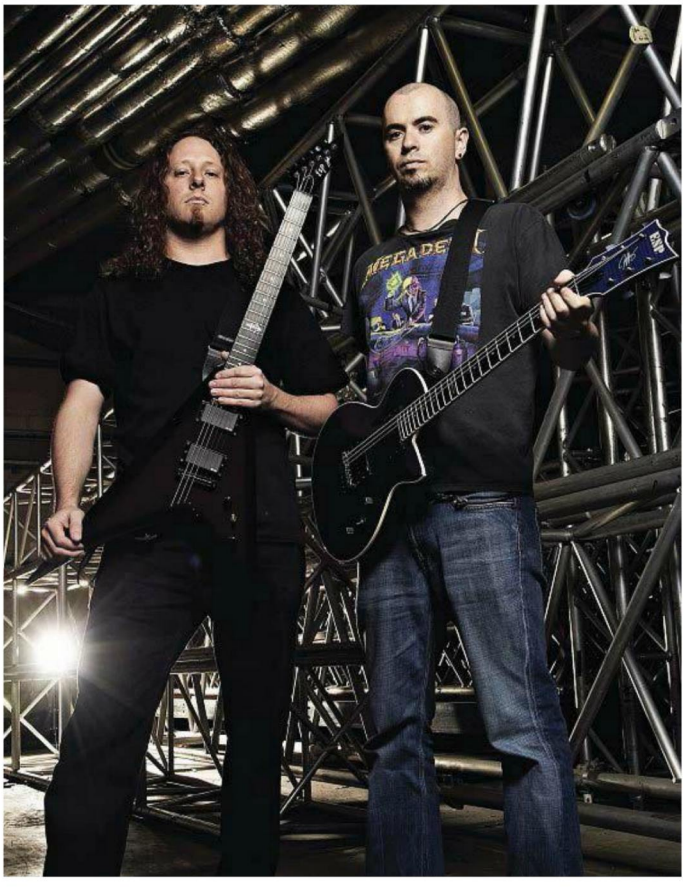
RIG TOUR

Words: Jonathan Horsley **Photography:** Joe Branston

MIKE SPREITZER AND JEFF KENDRICK

DEVILDRIVER

Delivering riffs to fill the pit is a task that demands beastly tone – this is how DevilDriver do it



1 ESP Mike Spreitzer MS-1

MIKE: "I really liked the shape and the way the Alexi Laiho model felt; it's balanced and has all the sustain that I want. ESP made me one with a mahogany body, an ebony fretboard, a mahogany neck, a custom paint job – they call it a Maroon Burst – and it has a string-through body, a 25 1/2-inch scale and EMG 81s in neck and bridge. I like to keep that low string as tight as possible. I tend to use a pretty big low string. Right now, I'm using Dunlop [strings]. We do some songs in D standard rather than drop C so, depending on where we are, if we're headlining I'll switch guitars but usually Jeff and I will just tune up that string."

2 Canare cables

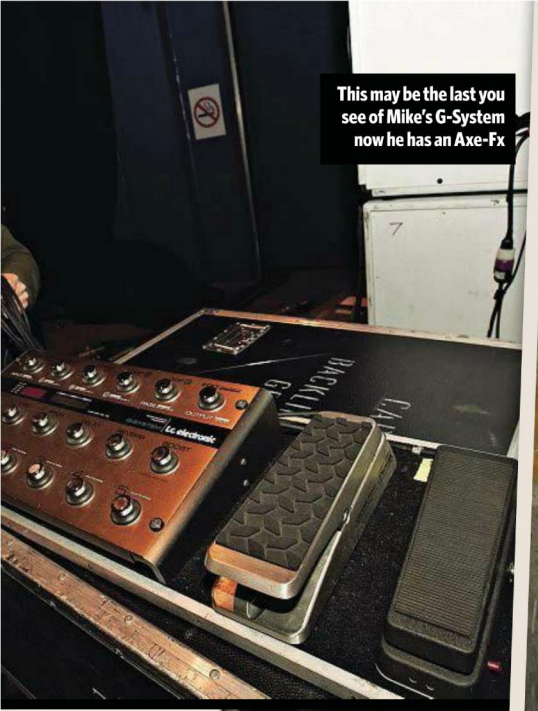
MIKE: "Jeff's the guy in the band who has always had trouble with his rig. For the last four or five years I've made my own cables, everything is colour-coded. I use a company called Canare, and this way I can cut every cable to the exact length I need and not have a bird's nest at the back of my rig. I have a perfect record – not one of my cables has gone bad."

3 ISP Decimator and Dunlop Cry Baby

MIKE: "I got turned onto ISP by Matt [DeVries, formerly of Chimaira]. He was using the pedal but I saw the rack-mounted version, called the ProRack G, which is specifically designed for high-gain amps. I'm trying to scale down my rig at the moment. The noise gate on the Fractal [Systems Axe-Fx Mike has recently aquired] is working great so hopefully I'm not going to have to integrate the Decimator into the rack. I've been using the Dunlop rack [Cry Baby] wah and two overdrive pedals, the Maxon OD808 and the MXR Zakk Wylde. A lot of overdrive pedals have the tendency to kill your low end – the Zakk Wylde doesn't do that."

4 ESP Jeff Kendrick-1

JEFF: "I've always gravitated towards that shape of guitar. I made the wood thicker because I thought I would get more resonance on it. I'm actually playing the James Hetfield EMG set, which I really like a lot – they're a combination of active and passive design. There's a little bit less low-end but I check my amp with the bass up high and use really thick strings so the low end is compensated. I also made it a string-through body to elongate the string length – I always felt that the strings running through the body made it sound better. I use a custom Dunlop set from .010 to .060. I have a 25 1/2-inch scale as opposed to a 24 1/2-inch, and that's very different to what's out there. DevilDriver requires a lot of low end."

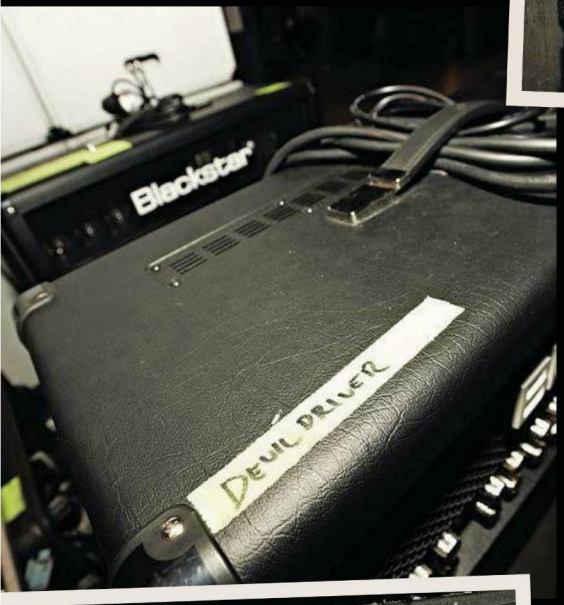


This may be the last you see of Mike's G-System now he has an Axe-Fx

4

5

The warmth of Blackstar's Series One amps has been a hit with Jeff and Mike



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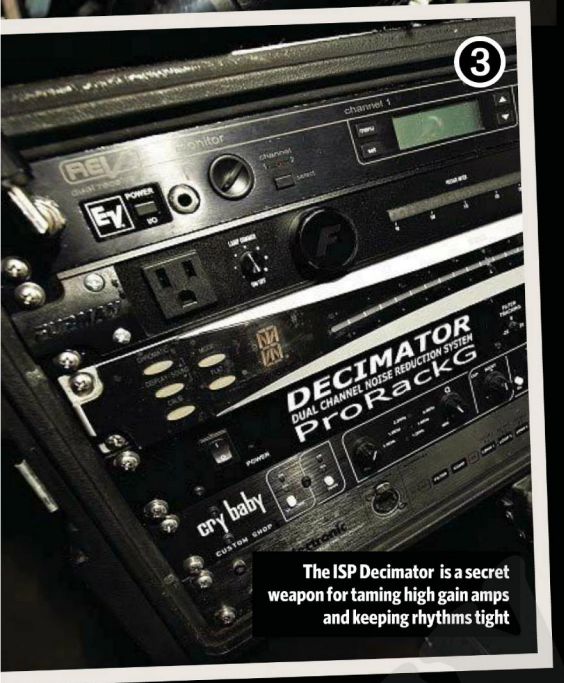
Jeff's TC Electronic G-System and a shorter setlist for a support slot with Machine Head



3

The ISP Decimator is a secret weapon for taming high gain amps and keeping rhythms tight

5 Blackstar Series One 1046L6

MIKE: "The first amp they gave me was the Series One 200, which is the same that Gus G from Ozzy Osbourne favours. It has KT88 power tubes in it. I liked it but I wasn't in love with it. They then came up with the Series One 1046L6 model. When I first tried that I went from liking their amps to absolutely loving them, their cabinets as well. I think they sound f***ing awesome."

JEFF: "I have a Series One 1046L6 amp and a [Series One 104]EL34 – their gear is just phenomenal, and their support has just been great. They've got more and more warm-sounding. The 6L6 is my amp of choice, it's just killer. The Series One 200 has the KT88s and a little bit more aggressive, and I think the newer stuff is a little bit richer, warmer... I like the newer stuff better because I think it's got that character."

6 TC Electronic G-System

MIKE: "I've been using the TC Electronic G-System for the last five years. I'm a little bit disappointed with TC Electronic's lack of updates for it – there hasn't been a single update in quite a while, and I've been hearing so many good things about the Fractal [Axe-Fx] II that I finally decided to buy one."

JEFF: "We set up our rigs pretty similarly. Delay, chorus and reverbs for all my solos – I mean, this thing is great, the TC Electronic reverb/delay. That's pretty much it, maybe a little pitch shifter. I use an MXR Phase 90, too. I think Mike's tone has a more natural midrange and it's very punchy, whereas my tone is very much the lower end. I don't scoop the mids whatsoever.

"I'm using a Dunlop Cry Baby rack-mounted wah. It's absolutely phenomenal because you can emulate any wah they've ever produced. I use the ISP rack-mounted Decimator Pro G, which is great because I can run my signal through the effects loop of the amp and the G-System, so all noise is destroyed.

"I'm also using an EV [Electro-Voice] Dual wireless system. It's analogue and it's getting harder and harder to find clean signals every day. I use a Korg VTR2000 tuner, a Furman Voltage Regulator, which is great, and Guitar-Cable.com cables. Oh, and Encore cases."

Richard Thompson: putting the rock into folk rock

45

45 YEARS OF A GUITAR PIONEER

RICHARD THOMPSON BRITISH LEGEND

Words: Matt Frost **Portrait:** Pamela Littky

With Sandy Denny on vocals, Fairport Convention made their mark in 1969

Photography: Michael Ochs Archives/Getty Images

Richard Thompson is one of Britain's all-time guitar greats. He trail-blazed the fusing of electric rock and trad folk with Fairport Convention and inspired the likes of Dave Gilmour, Robert Plant, REM and many more. Richard talks TG through the highlights of his incredible career so far...

1967: A TEENAGE PRODIGY

While he was still only 18, Thompson's playing on Fairport's West Coast, rock-infused, eponymous debut album was already remarkably accomplished.

"I'm still very much influenced by other guitarists like Charlie Christian and all the rock guitarists that I was influenced by back then. At that point, I was probably quite influenced by someone like Mike Bloomfield who I'd seen the year before. I thought he was a very exciting guitar player. I was using a Gibson 175D, which is like a jazz single-cutaway. I'm not quite sure how I ended up with one of those but it seemed like a good idea at the time. After playing it for about six months, I really thought I needed to move to a solid body guitar.

"I was a shy songwriter on those songs I co-wrote. I didn't want to reveal who the writer was behind the songs, so the lyrics were kind of obscure. We were experimenting a lot because it was the first time we'd been in a recording studio with all those possibilities."

1969: THE YEAR OF FOLK ROCK

In 1969, Fairport Convention – buoyed by new female vocalist Sandy Denny – released three albums culminating in the legendary *Liege And Lief*. Thompson was the first guitarist to fuse electric rock with traditional folk styles.

"When you bring an instrument into a tradition from the outside, you have to kind of blend it into the tradition. You have to make the guitar sound like a fiddle or Irish pipes or Scottish pipes, or whatever culture you're immersing yourself into, and you also have to make it sound like the human voice in that tradition. That's really a matter of picking up inflections

and nuances and grace notes and all of the little things that make folk music interesting.

"When we started to play traditional music there was [Dave] Swarbrick on fiddle so I was learning a lot from him and I was also listening on record to a lot of things like Scottish pipes, Irish pipes, other fiddle players, harpists and traditional music in general. In '67 or '68, I got a 1955 Gibson Les Paul Goldtop with the old soapbar pickups, which is a terrific guitar, and I used that for a year or so. [On *Liege and Lief*] I think I was using that through a Fender Showman. I think my writing was improving. There are some songs from that era that I'm quite pleased with and I'm still singing 45 years later like *Genesis Hall* and *Crazy Man Michael*."

1971: GOING IT ALONE

Thompson left Fairport to pursue his own solo career, debuting with the poor-selling *Henry The Human Fly* in '72. The early 70s was also marked by session work for artists like Nick Drake, Sandy Denny and John Martyn.

"I'd been in bands since I was 11 and I was writing songs that didn't seem to fit a band format. At that point, I think I was as much interested in writing as anything else, so I just wanted to not have the responsibility of being in a band and [to have] the opportunity to experiment and to fail as a songwriter. [*Henry The Human Fly*] was a very experimental record and a long way off the mainstream. It's not exactly an easy listen but we live and learn.

"Being a kind of on-call session musician was really good practice for a lot of things. It teaches you to leave your ego at the door and to play what's required rather than what you think is great, and you also learn tricks about learning a song quickly or playing a song you don't know. I'd be playing solos over things I was hearing for the first time. I was playing mostly Fenders – my '59 Strat and a Telecaster."

1973: IT TAKES TWO

Between '73 and '82, Richard released six critically-acclaimed albums with his then-wife, Linda. This era heralded a new outlook in his songwriting.

Thompson onstage with his Lowden L32C acoustic

"We were a duo and I'd be writing some things for Linda and some things for myself and, in a sense, I was trying to write from a more universal point of view, or even from a female point of view. Sometimes that would work and sometimes it wouldn't work, but I was writing from other peoples' perspectives for the first time, I suppose, which is something you do as a fiction writer.

"The more completely you get into someone else's head the more effective it becomes. It's a hard thing to do. With those albums, I think *I Want To See The Bright Lights* [*Tonight*, 1974] is a good album and I think *Shoot Out The Lights* [1982] is a good album, although I don't think it's a great performance. I was probably using my '59 Strat through a Fender Deluxe Reverb amp for the most part [in that era]."

1991: SOLO SUCCESS

Sixth solo album, *Rumor And Sigh*, remains Thompson's most commercially successful outing. The fingerpicked *1952 Vincent Black Lightning* is one of his best-loved tunes.

"I tend to not like that many of the albums that I've done, as albums – I go for songs more – but I think *Rumor And Sigh* is a strong record. I think the material on that is pretty good and I think that's sold the most. [With commercial success], I probably would be looking to sell more records but to the same kind of like-minded audience that already exists. You have to find a way to reach them rather than to become a bit of a whore and sell yourself out to mainstream acceptance, which means changing things that you do for the wrong reasons. I'd rather it was on my own terms than through changing my musical values.

"The [*1952 Vincent Black Lightning*] guitar part is kind of somewhere between a Doc Watson or a Merle Travis pattern with a Scottish reel stuck over the top. Inspiration probably started with just a couple of lyrics and then the music fitted in very quickly around what I'd already written."

2012: OBE, DVD AND ONWARDS

As well as being awarded the OBE in 2011 for services to music, Thompson also released a live DVD filmed at Glasgow's Celtic Connections festival. 2012 is set to be another busy year.

"Celtic Connections was an enjoyable show and it's always nice to play in Glasgow. It's a really good festival that I've played here and there over the years. The first set on that tour was all new material [from 2010's *Dream Attic* album], which is quite a hard thing for the audience to absorb, so I wanted something fairly familiar for the second set. We tried to throw in just a few surprises, otherwise it's like a greatest hits package, if I'd ever had any hits!

"This May, I'm probably recording an electric record, which should be released this year. I'm also doing a guitar camp [called Frets and Refrains] in upstate New York [from 16 to 20 July], which is very interesting, and it's the first time I've done something like this. It's myself and Martin Simpson and my son Teddy teaching songwriting and acoustic guitar. It should be great fun!"

THOMPSON'S ADVICE

AN EXPERT'S GUIDANCE ON FINGERPICKING

"If you just strum chords, there's a whole world that you're missing. Fingerpicking is a great way to develop your fingers. I think one of the best places to start is with what's called clawhammer style. A good basic example is Peter, Paul and Mary playing *Puff The Magic Dragon*. The guitar part is a clawhammer guitar part, so you're playing the bass strings in a kind of alternating pattern and putting a melody over the top, and there's a certain syncopation between the two. It's like many things that you learn that sound hard at first, but you just slow it way down and slowly build it up to speed. In a few months, you've expanded your horizons and you've got a whole new set of possibilities."

Photography: Michael Ochs Archives/Getty Images Fin Costello/Redferns

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Interview: Rob Laing

TRACK BY TRACK

SLASH
APOCALYPTIC LOVE

Welcome to the apocalypse. Please meet your hosts, Slash and Myles Kennedy...

"Is this album a statement? I think I really need to stick to my guns and do things the way I think they should be done." Slash's first solo album redefined a guitar icon for the next stage of his career, now he's written with Alter Bridge's Myles Kennedy for the follow-up and is raising the bar his way. Both give us the insiders' perspective.

Apocalyptic Love

Slash: "That was the first song I went to Myles and the guys with at some point in late 2010, maybe early 2011. I would make up stuff here and there and record it in GarageBand or Pro Tools in my laptop. I would get the basic ideas I had – be it two parts, three parts or a whole song – then send it to Myles and he would come up with melodies."

Myles: "That was probably the most difficult one for me out of all the songs on the album. The concept came to mind early on – the idea that everyone's got this 'end of the world' fever right now with the Mayan calendar. I thought it would be fun to think that if this was the last night on earth, what would you want to do? It seemed like a cool concept but to tell the story, where I felt comfortable telling it, that was a challenge for me as a writer. And also melodically, I can throw a lot of melodies at things and obsess until I feel like it's right."

One Last Thrill

Slash: "Nobody does that old rock 'n' roll, Chuck Berry thing any more. It's that very unbridled rock thing without any meticulous care but I actually wrote it on an acoustic."

Myles: "I was thinking Jerry Lee Lewis with the rapid-fire melody. A lot of times when [Slash] would send things, if the melody would pop out for me really quickly and effortlessly, that was usually a good sign. I remember the parts and ideas came really quickly for me on this as far as the melodies. Then I wrote a few musical things like the bridge section and the turnaround at the end of the chorus."

Standing In The Sun

Myles: "That's one of my favourites on the record. Sometimes I can be a bit of a pessimist, and look at things as 'glass half-empty'. I was thinking about that one day, how detrimental it can be to quality of life. It's directed at someone who is a pessimist and chooses not to see the positive aspect of life."

Slash: "For that song as well as *Halo* and *Bad Rain* I used my live guitar, the Gibson [Slash Appetite] Les Paul because my Derrig [the guitar used on *Appetite For Destruction*] was in the shop for repairs. The outro riff I play at the end of this was a very spontaneous thing – I made it up on the spot because we couldn't think of an ending! Whatever the first idea is when I'm working on a song, that's the one that stays. Then I'll play it every time we rehearse and it'll start to take on a life of its own."

You're A Lie

Slash: "This song was the second one I presented to the band during writing and it had a different chorus for a while there. Then it had another chorus riff and just before we decided to can the song I came up with the idea for the chorus that's there now. I don't like to work on anything for too long, I just move on."

Myles: "We got into the studio with [producer] Eric Valentine and we were running through the older arrangement and decided it could probably be better. The old riff was actually really cool but when we switched it out for the new one, it was amazing how quickly Slash came up with it. He made it appear effortless! It's a pretty infectious riff, very Slash-like. That song went to a whole new level once we had that."

Photography: Scott Uchida

Slash with producer Eric Valentine in Hollywood's Barefoot Recording Studio

"IT'S A VERY DIFFERENT KIND OF AMP"

SCHMIDT HAPPENS: MYLES AND HIS RHYTHM RIG

Though he's vocals-only live, the decision was made for Myles Kennedy to play rhythm guitar for *Apocalyptic Love*, and it meant a whole new rig from his Alter Bridge armoury... "Generally, I would play on every track," he explains. "And if I remember correctly from how Eric mixed it, I'm on the left side of the speakers. I used a bunch of guitars. I had a PRS Mira but I borrowed a friend's '63 Les Paul Junior and I also have my '67 SG that I've used on a few recordings in the past, too. I used a Brian Setzer Gretsch on *Standing In The Sun* – I found it in the studio. I'd always wanted to try one of those as I'm a big Brian Setzer fan."

For his main amp he stayed with Diezel but took a left turn from his usual Herbert. "I absolutely love the Schmidt, as did Eric," says Myles. "It's a very different kind of amp to what Diezel are known for. It's a Class A head but it's a very rich tone and sat very nicely in the mix – because that was the real challenge. It's kind of the same thing I deal with in Alter Bridge where I'm building my sound around another guitar player. The Schmidt sat really nicely with Slash's rig. I also used a 1965 Vox AC30 and tucked in a Soldano SLO-100 for some sizzle on some of the tracks. It really depended on the type of track it was."

No More Heroes

Slash: "I used my neck pickup with the tone off for the main riff. It had a longer solo originally and we shortened it because it was going on and on and on. I was trying to get the same amount of punch out of it in a shorter amount of time. That was a little tricky for me at first – I kept wanting to go off. And I'm sure some people will say, 'You should have gone off', but it sort of lost the direction of where the song should go – and the effectiveness of the arrangement. After a couple of plays through it worked itself out.

"I used a pedal that I've designed with Dunlop, an octave fuzz pedal, which was cool. It's coming out soon."

Myles: "I had this idea for a totally different section, which ended up becoming the chorus. That was another one that took a little while, at least before I sent it back to Slash. I remember moving things around and trying things out in Logic. By the time the band got a hold of it the song had evolved into something that we're all real happy with."

Halo

Myles: "It has one of those riffs that only Slash could come up with. For me, that one was more shooting from the hip, lyrically. Melodically, >>>

it came together pretty quickly when he sent me the demo. It's funny, because he'd send me these texts sometimes late at night. I was on the road with Alter Bridge at the time and it would come through at like 2am or 3am: 'Hey, I just sent you another track.' I'm thinking, 'Do I dare listen to it at this late hour because I know what will end up happening is that I'll want to work on it'. So I'd just listen to it real quick then, sure enough, all of a sudden the melodies start coming and I'm up for another three hours, then I'm all groggy for the next day. I just couldn't help myself!"

Slash: "It is definitely a metal riff but it was actually inspired by some music I heard when I was in Spain at a hotel. It was the kind of music you'd never have guessed could inspire it in a million years. I got the melody stuff in my head and your brain has a way of turning things around. When I got to the gig that night in the dressing room I turned it into this other thing and that's what *Halo* is.

"A lot of this record was written on the road – musicians that say they can't write on the road are usually busy doing something else! I think it's been my way of keeping myself out of trouble, to take all the energy I used to put into partying and spend it on the guitar. But it's very inspired. It's not like I make myself do it. I get to my room and I've got ideas so I'll work on them, rather than waiting until later."

We Will Roam

Slash: "It's a little different from other things I write. I wrote this song at home when I was off the road. I play both the rhythms on here. The first guitar that you hear in the intro is a baritone then I did it again on a regular guitar. It was written on a baritone, too – a Music Man that I have at home. It's a very spontaneous fingerpicking solo in *We Will Roam*. All solos should take on the life of the song. I think that's really important.

Myles: "If you listen in the distance there are some textures going on, especially as the second verse starts. That's me and on the choruses; there's this high melody part that I put on there."

Anastasia

Slash: "This track was born out of something I started doing during my guitar solo during the live shows. It turned into an entire song and there's an extended outro solo and an extended fingerpicking intro. It's probably the most guitar-focused song on the record. Am I harking back to the *Use Your Illusion*-era epics? Well, I wouldn't compare it to *Use Your Illusion* but it's definitely a guitar epic."

Myles: "That one is really, really cool. Slash had this thing that he was doing during the *Godfather* solo when we were playing live last year. It's very classical sounding, unlike anything I've ever heard Slash do. He incorporated it into the song and, yes, it's a very epic and very cool guitar part. Yeah, it has a little bit of that *Use Your Illusion* vibe."

Myles sticks to vocals onstage but joined Slash on guitar for recording

Not For Me

Slash: "This was the last song we wrote on an acoustic when we were out on the road. I was really attached to it and when I sent all that random leftover stuff to Myles it was one of the songs he didn't react to right away. So I thought he didn't like it. But then he told me, 'Oh, I have a really great thing for that'. It's really cool. It's one of the slow songs on the record but it's very heavy. It starts off mellow but then it turns into heavy choruses.

"That particular song has a really poignant lyric – it's very whispery in the beginning. It's about when you decide that enough is enough when it comes to all your partying. It touches on it in such a way that really makes you think. I've never heard a song that talks about when you finally decide you've had enough. It's really affective. I said to Myles, 'Now you have to write a song about falling off the wagon!"

Myles: "I had to go back and remember a certain period in my life, but also had conversations with Slash and Todd [Kerns], our bass player. They gave me ideas to work with. It's really about that morning when you wake up and you have an epiphany that something needs to change in your life."

Bad Rain

Slash: "That was something I remember recording on Pro Tools on my laptop. It takes forever to set that sh** up, then by the time you've set it up you don't feel like playing any more. It was something I heard in my head and it pretty much came out as I heard it. It's pretty cool. It's in drop D."

Myles: "I thought *Bad Rain* was quite an unusual one for Slash. That's one of the reasons I was so excited to work on it – because it was different. It's got a dark ominous sound to it, and even though it's dark-sounding, it's very groovy and funky."

Hard And Fast

Slash: "It's a flat out riff in A, C, D and E. It was written in between takes of another song we were working on. After working on something for a long time you need to break out of it. That came up spontaneously on the spot and we put it together real fast then went back to work on the other song."

Myles: "It's really just a straight forward rock 'n' roll track, very old-school. It's essentially about hanging out with someone who's living life hard and fast and needing to slow down."

Far And Away

Slash: "There's no what you would call 'ballads' on this record. But this is the closest thing to it – a slow picking blues song. It's really cool. Myles actually plays some blues licks on this song as well."

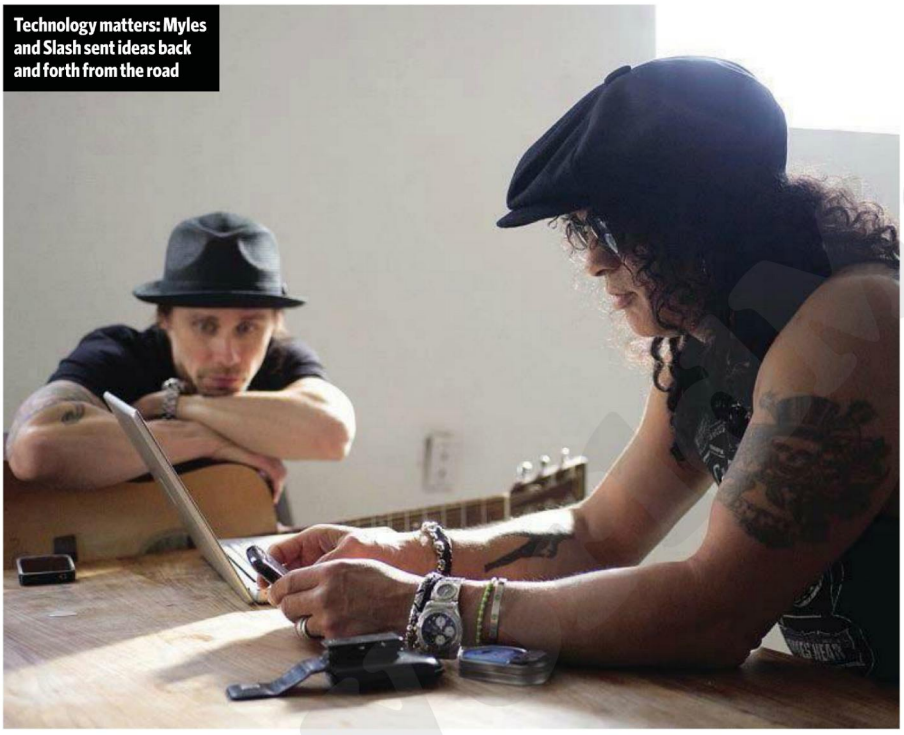
Myles: "There's a few little moments in the verses of *Far And Away* where I put in a couple of licks, a call and response with the vocal. It's a very Beatles-esque song too, though, and the way Eric produced it is really cool. He actually moved the drums to a different room to get a very… I don't want to say lo-fi, but so the sound is not as big as the rest of the record."

Shots Fired

Slash: "The chorus is one of the guitar parts that Myles came up with for the record. This one was another song that was written at my house and then I sent it to Myles and he came right back with the chorus part and it pretty much wrote itself after that."

Myles: "I remember working on that one when we were in South Korea and we were supposed to go to Japan, but they had just had the tsunami. So we were in South Korea for about a week and I remember sitting in the hotel room working on that song. Every time I hear it I think of looking out of my hotel window at Seoul.

"I heard this new section that became the chorus, I put it into Logic, sent it back to Slash and he was cool with it. Slash was really open to ideas and we definitely utilised technology in the writing process with sending files back and forth to each other. I'd never done that before for a whole record and it worked really well. All hail technology!" ●



Technology matters: Myles and Slash sent ideas back and forth from the road

Photography: Scott Uchida Pete Mariner / Retna Pictures

THE EXCLUSIVE 'CLASSIC ROCK' FAN PACK EDITION BONUS TRACKS

CAROLINA

Slash: "*Carolina* is a Talk Box song, a bluesy, pseudo-boogie kind of thing. It's driven by the voice box for most of it. The only reason it's a bonus track is because when we sequenced the record, it was a case of which ones don't fit into it. But both the bonus tracks are really good songs so I'm making sure they both get out there and don't get lost."

Myles: "That Talk Box sounds so cool – it's a very funky, cool groove on that song. Very danceable. A blues boogie is a good way of putting it!"

CRAZY LIFE

Slash: "It's a pretty straight-ahead rock song with a cool single-note guitar riff that pretty much drives the whole song. It's got a very melodic chorus."

Myles: "That song has one of my favourite riffs. It has an Aerosmith vibe to it. And the guitar solo on that is just awesome – one of my favourites from him."

***Classic Rock Presents Slash – 'Apocalyptic Love' Fan Pack* is onsale from 21 May. Order your copy now from www.myfavouritemagazines.co.uk/slash**

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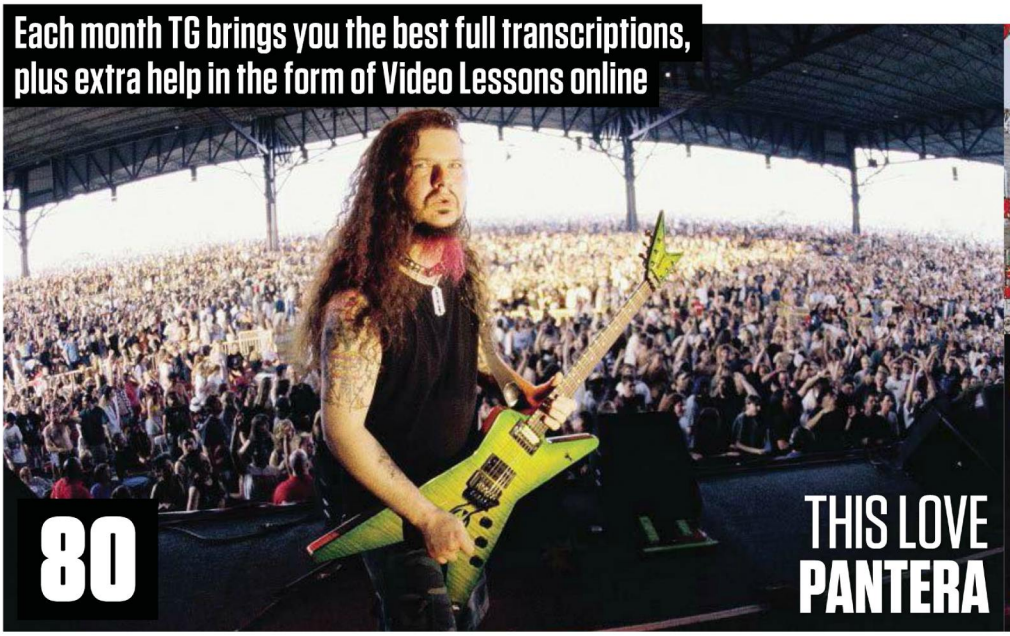

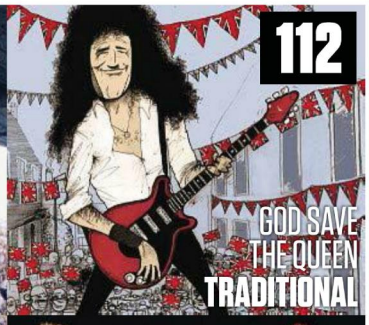

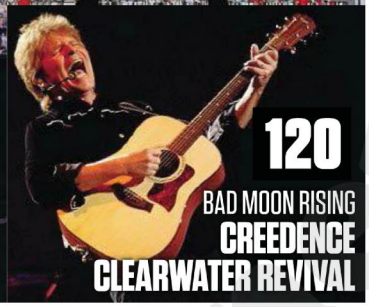

Photography: Joe Giron/Corbis Richard Hartog/Retna

AS personal computers become more powerful and manufacturers continue to flood the market with gear to suit almost any budget, a basic home recording rig is now within reach of most guitarists. Check out our 10-page feature from p.54 for all the information you need to get started recording your guitar.

Recording yourself is one of the best ways to improve your playing. Listening back to your playing with a critical ear (making sure to switch off any effects – these can hide a multitude of sins!) can be quite a revelation as to just how tight your playing really is. When you listen to a recording of yourself it reveals subtleties in your playing that you just can't perceive when you're playing live. This means you can home in on technical errors you never knew about and take steps to correct them.

Many guitarists practise with metronomes but it's a whole different ball game once you start recording to a backing track, especially if you're working with 'real' musicians and not just drum machines and programmed backing tracks. Musical groove is something you simply can't learn from metronome practice; it comes from playing real music, and hearing how you sound is the key to improving.

So take TG's advice and try a little recording. You may be surprised just how much you get out of it.

Chris Bird Music Editor

Our labels explained

FULL TAB

OUR Full Tabs are transcriptions of your favourite songs, laid out in extra-wide pages of tab for the ultimate reading experience. We also offer extra help with tricky sections.

VIDEO LESSON

OUR Guest Lesson and Get Your Grades! tutorials feature extra help in the form of Video Lessons on our website. Visit totalguitar.co.uk/video whenever you see the orange Video Lesson logo in the magazine.

STRUM ALONG

SOMETIMES you just want to nail the chords and strumming patterns of your favourite song then sing along. Strum-alongs help you do just that. Plus, we tab the best bits!

SONGS

80 **Pantera** This Love
92 **You Me At Six** Loverboy
102 **Free** All Right Now
112 **Traditional** God Save The Queen
120 **Creedence Clearwater Revival** Bad Moon Rising

LESSONS

124 **Essentials**
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134 **Tab Guide**

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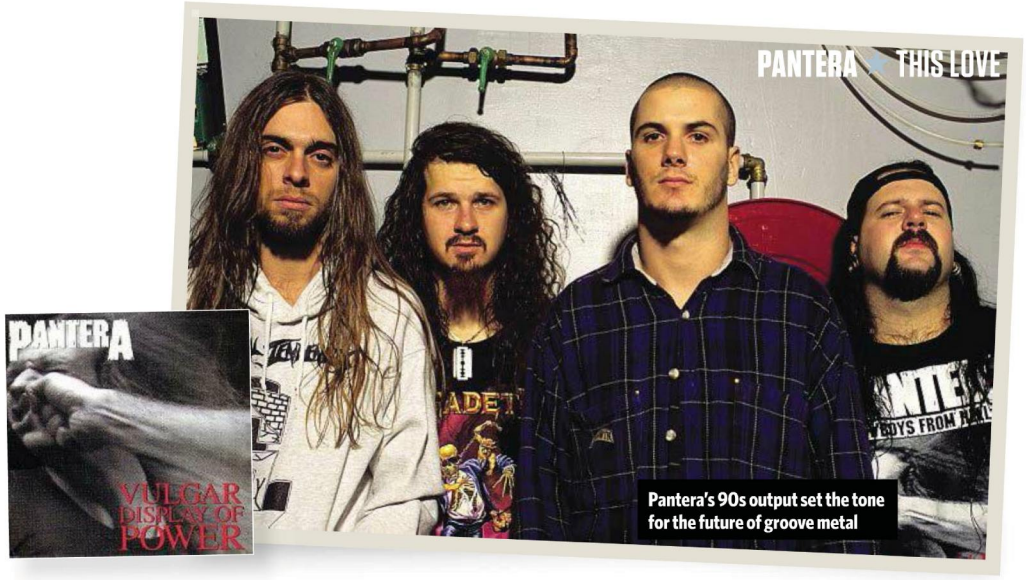
FULL TAB

PANTERA

THIS LOVE

Pantera's slow-dancing Jekyll and Hyde anthem was their vulgar display of power ballad, showcasing Dimebag's range and dynamics as metal's alpha-shredder



Pantera's 90s output set the tone for the future of groove metal

PANTERA'S fifth studio album, *Cowboys From Hell*, saw the Arlington, Texas metal crew shed the hair metal cocoon for a sound with more muscle on the bones. But it was its successor that just outright defined them. For a band whose métier was hitherto an under-appreciated stew of Judas Priest and KISS, *Cowboys From Hell* was such a huge stylistic shift that many erroneously thought it was the band's debut – that, completists, was 1983's crude *Metal Magic*.

But those who just started counting with *Cowboys…* could be forgiven, because Pantera v2.0 was an unrecognisable beast, one that would become a from-the-gut paradigm-shifter, sculpting metal's topography with bruising riffs that moved in off-kilter rhythms no-one had really heard before. The likes of *Primal Concrete Sledge*, *Domination* and the two-octave riff-slam of the title track had a groove that was alien to metal's rigid structure. In vocalist Philip Anselmo, Pantera had a super-aggressive focal point, under which Darrell Lance Abbott – then credited as Diamond Darrell, but commonly and forever referred to as Dimebag – could work on twisting metal riffs into weird percussive salvos. By the time 1992 swung around, Pantera had made a habit of rendering their back catalogue obsolete: *Vulgar Display Of Power* was their perfect storm.

Recorded at Pantego Sound Studios, Texas, with *Cowboys…* producer Terry Date and drummer Vinnie Paul (Dimebag's older brother), *Vulgar…* was an in-and-out job, written and recorded in weeks, not months, losing none of the energy nor invective en route from rehearsal space to tape. Dimebag and Vinnie Paul's father, country singer-songwriter Jerry Abbott, owned Pantego Sound. But as Dimebag recalled in '94 to *Guitar World*, his father was not a fan of Pantera indulging their more extreme mores. "It's funny, he still doesn't really understand what we do," said Dimebag. "When he heard *F***ing Hostile* on *Vulgar Display Of Power*, he absolutely freaked! He told me, 'Son, people are going to think somethin' is wrong with the record and take it back'." With over two million sales (and counting) in the US alone, that's a lot of refunds.

Vulgar… was leaner, sharper, and more focused than anything Pantera had written before. The pugnacious *Mouth For War*, chromatic grind of *A New Level* and the 12/8 shuffle of the polemic *Walk* was a formidable opening trifecta. *F***ing Hostile* jammed the tempo into the red, ending in a squall of invective and mic feedback. As a band who sequenced their albums with the old-school side-A/side-B logic in mind, they closed side-A out with the darkest song on the record, and arguably of their career: *This Love*.

This Love slows everything down, killing the mood with haunting clean arpeggios, before building to a savage staccato chorus. As an exercise in tension and release in metal songwriting it is pretty much unimpeachable, and it showcases everything Dime had in his locker. *This Love*'s solo ranks beside that of *Floods* from *The Great Southern Trendkill* in terms of musicality and feel, and as Dime noted in his Riffer Madness column for *Guitar World*, the outro solo is one of the best examples of his natural harmonic squeals. "There's a real long, slow one in *This Love*, which starts at 6:21 [CD time] and runs to the very end of the track. Harmonic screams are my way of 'singing out', using my guitar instead of my throat. That's why I really dig this technique. I stumbled on harmonic squeals when I was dicking around one day. A lot of people think I use a harmonizer or a [DigiTech] Whammy pedal to do them, but I don't; all I use is my bar and some natural harmonics. To make harmonics scream, I first dump my Floyd Rose real quick, hit a harmonic with my left hand while the string is still flapping, and then use the bar to pull it up to the pitch I wanna hit."

Such was Dime's flamboyant individualism, he often left guitarists second-guessing his techniques. He was pretty generous in sharing his approach, be it in guitar clinics or in magazine columns, but kinda coy, too, always encouraging people to get their own tone. His approach, though unorthodox, was always imbued with a sense of pragmatism, from scoring his picks so they gripped better, to his palm muting – the latter was where he got that industrial chug, always mindful that using a Dean ML series with a floating Floyd Rose vibrato meant his palm wasn't resting on the bridge. Gear-wise he was a one-off, too.

If the ML's aggressively shaped body was a statement of intent, so too was his reliance throughout his Pantera years on solid state Randalls. At a time when everybody in metal was gravitating towards the Mesa/Boogie Dual-Rectifier, he stuck by the Randall RG100ES heads and cabs, insisting only they gave him enough buzz-saw gain to get the job done. The mids were scooped out using a Furman PQ3 parametric equalizer, with a pair of Rocktron Hush noise gates to keep his sound in check. Notably on *This Love*, he used a rackmounted MXR 126 flanger/doubler to achieve that seasick queasiness in the clean rhythm parts, and a Vox wah to add more talk to his solo.

That *This Love* remained a staple of Pantera's live set from '92 till they split was a testimony to its power and its place as an untouchable anthem in their fearsome canon. But it's also a testament to everything Dime was about as a player – imagination, flair and attitude. Just try nailing the groove on that breakout riff… Yeah, don't worry: it'll take more than one take. **(JH)**

"Harmonic screams are my way of 'singing out'" ***Dimebag***

Three of a kind

IF YOU LIKE 'THIS LOVE', TRY THESE...

A TOUT LA MONDE MEGADETH

EXHIBITING their softer side, this power ballad features similar clean arpeggio-based verses and Marty Friedman's inimitable soloing prowess.

SONG FOR THE SUSPECT AMERICAN HEAD CHARGE

WITH a slightly more industrial edge, this track beats you about the ears with the same kind of brutal riffs Pantera were renowned for.

FADE TO BLACK METALLICA

THIS moody epic is one of the ultimate metal ballads. Featuring huge powerchord riffage and one of Kirk's best solos, it's a must for any thrash metal fan.

Photography: Ola Bergman/Idols

>>>

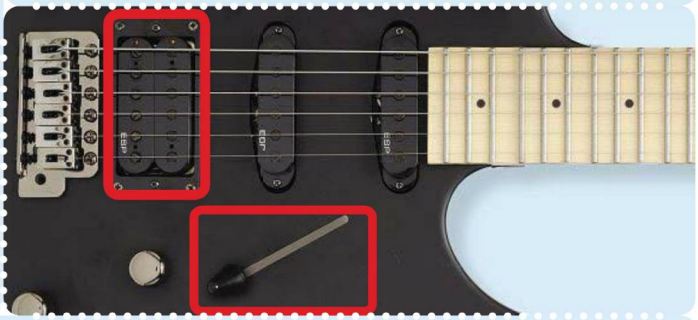
SOUND ADVICE

Everything you need to know before playing 'This Love'

1

Get the sound

DIMEBAG originally tuned down a semitone to E♭ (E♭ A♭ D♭ G♭ B♭ E♭) but for ease of tuning we've recorded our audio in standard tuning (EADGBE). The tone is a typical 90s thrash metal scooped sound, so use plenty of bass and treble, but keep the midrange low. Add a metal style distortion pedal if your amp hasn't got enough juice. A guitar equipped with a bridge position humbucker pickup and a whammy bar is essential. An EQ pedal can help you achieve the scooped tone if your amp's tone controls don't quite do the job.



RATE: 225 MS
FEEDBACK: 30%
DRY/WET: 70:30

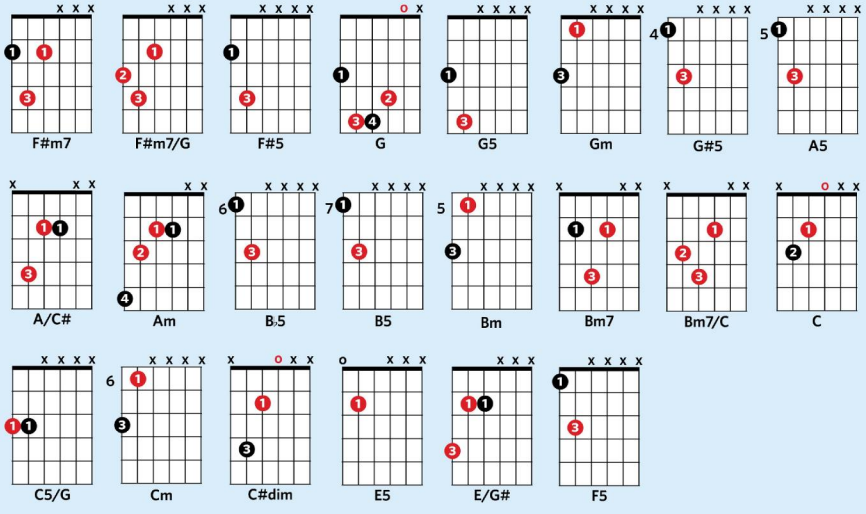
MANUAL: 70%
WIDTH: 30%
SPEED: 40%

100HZ: 0
200HZ: 0
400HZ: -6
800HZ: -6
1.6KZ: 0
3.2KZ: 0

2

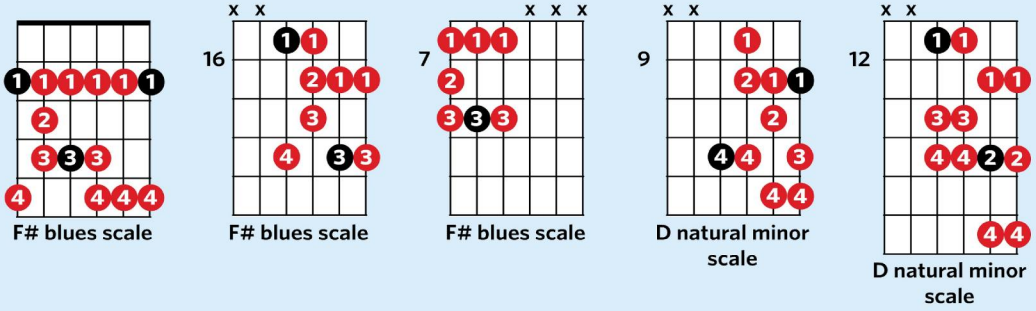
Chords

THERE'S an interesting variety of chords here, although you'll be limited to mostly three- and four-note shapes. The key is making sure you have smooth transitions between shapes, so always look out for different ways to fret the chords if it makes the changes easier.



Scales

THE bulk of Dimebag's solo ideas are based around standard natural minor and blues scale patterns, with the occasional stretch targeting notes from the next scale position. During the solo, the track briefly modulates to D minor.



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Music & Lyrics by Philip Anselmo, Rex Brown, Darrell Abbott and Vincent Abbott
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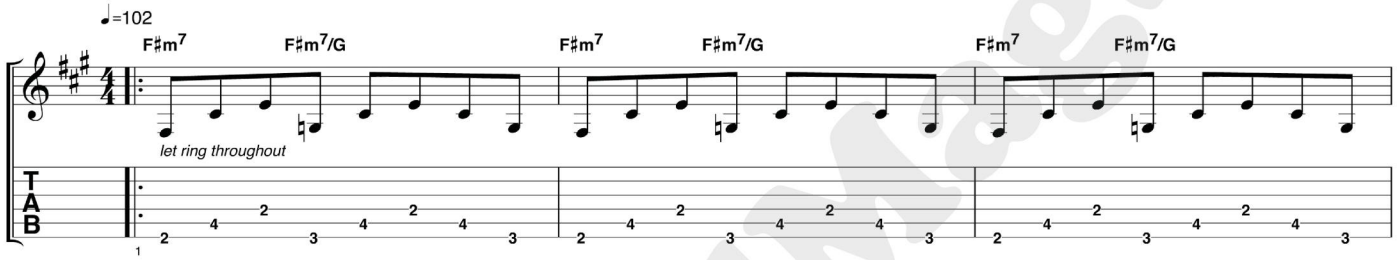
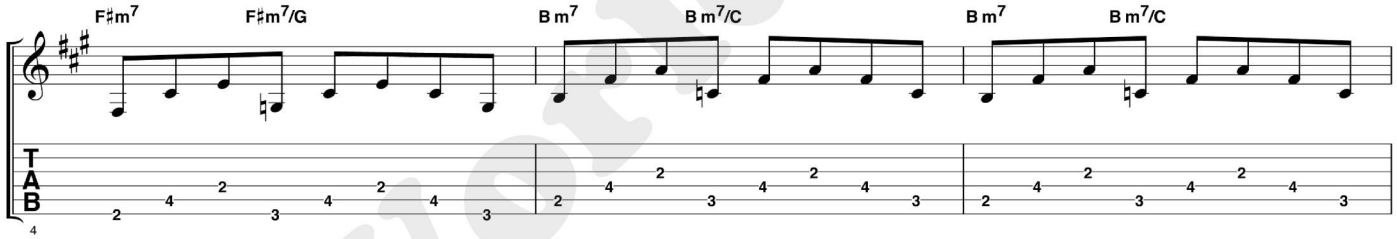
PANTERA

This Love

FULL TAB

INTRO / VERSE





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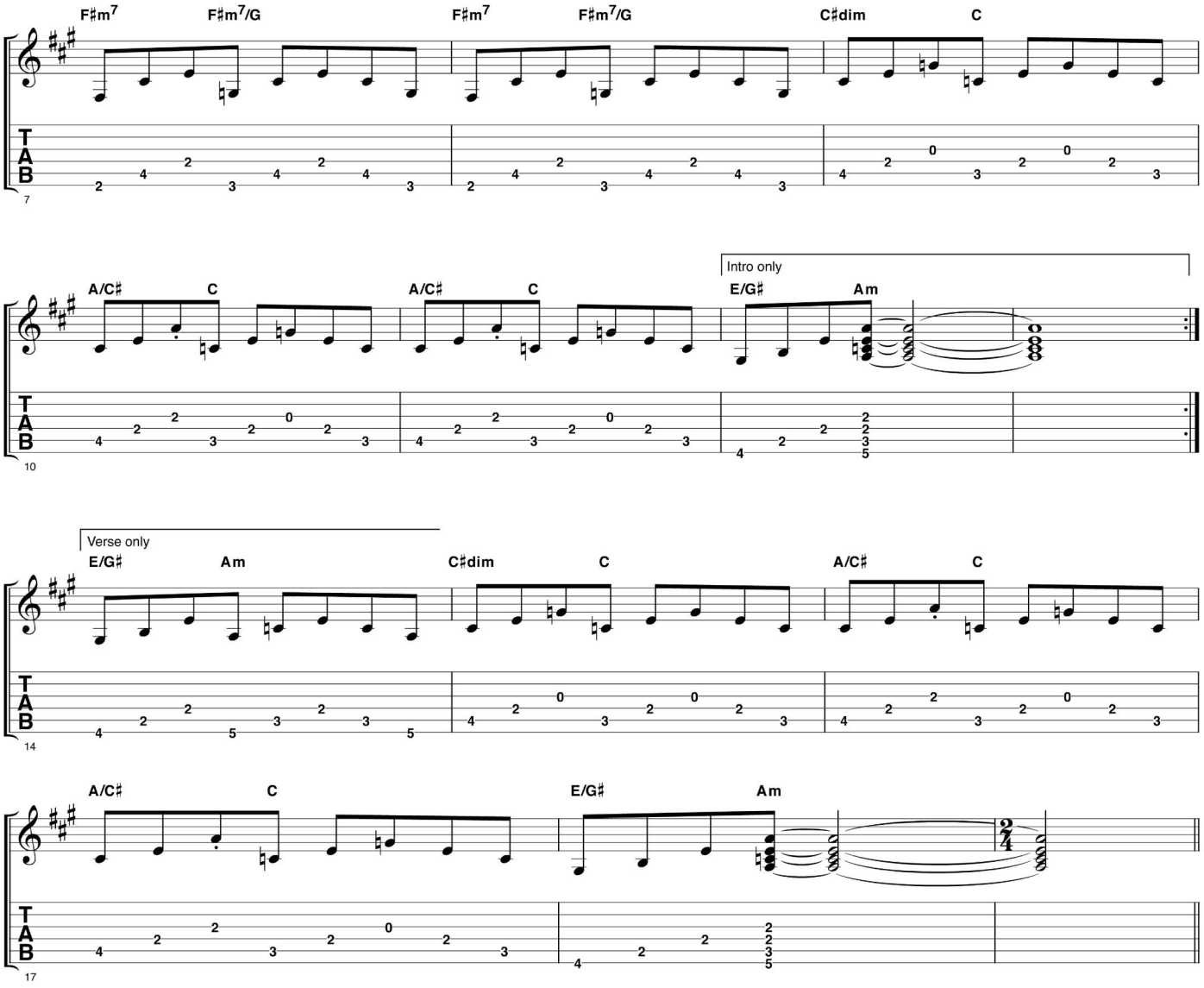
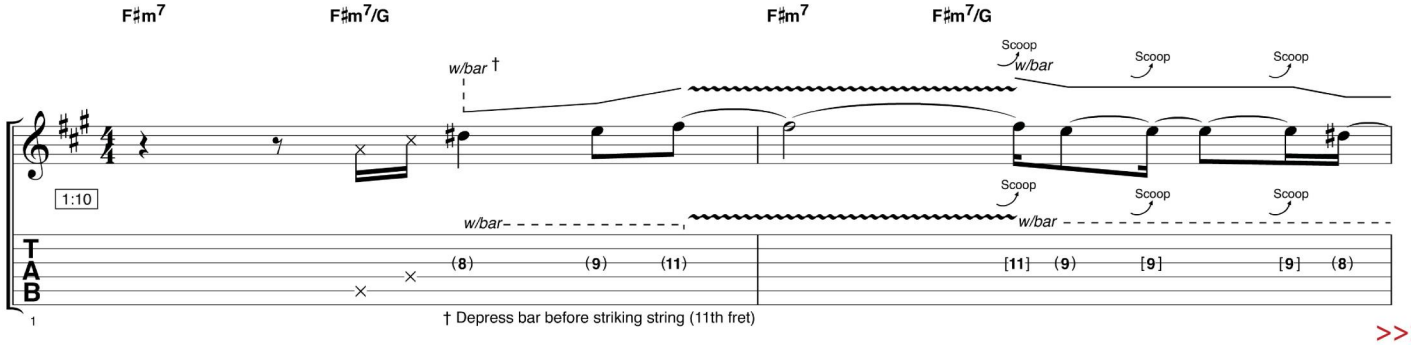
INTRO / VERSE



Barre across the 2nd fret with your first finger during bars 1 to 8. That leaves you free to choose from your second, third and fourth fingers for the other notes. Aim to pick in the direction of the next note in the arpeggio rather than using alternate picking. This will avoid any awkward 'inside' picking.

PRE-CHORUS SOLO



† Depress bar before striking string (11th fret)

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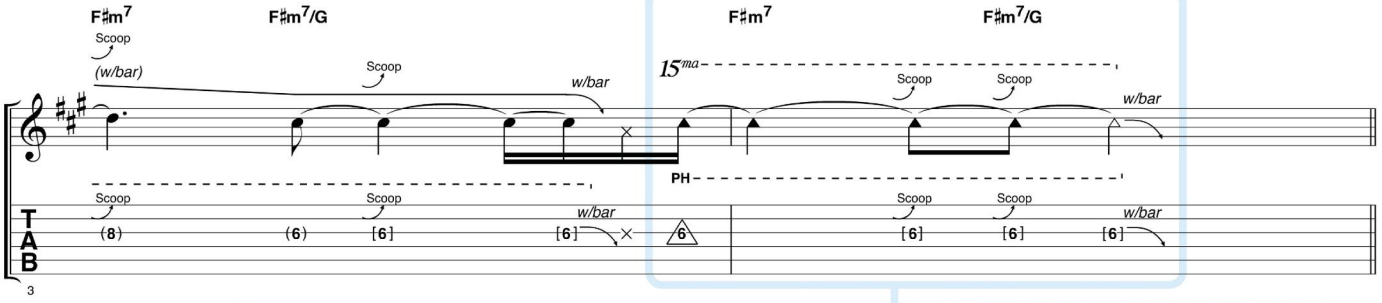


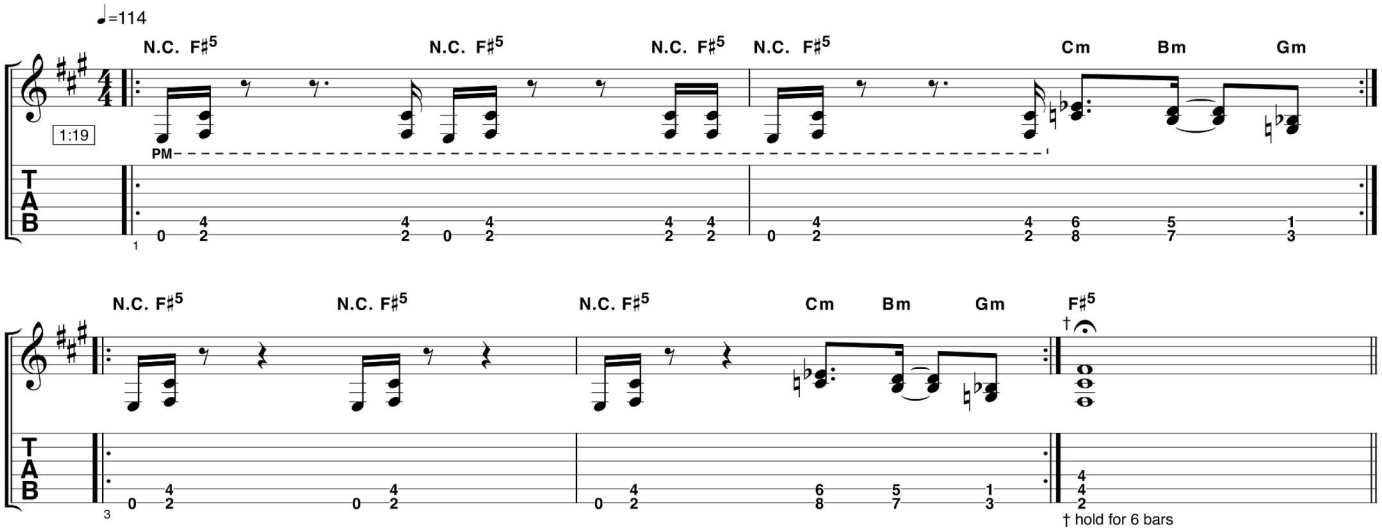
TECHNIQUE FOCUS

Learn pinched harmonics

FOR THIS notoriously tricky technique your thumb touches a string immediately after it has been picked, hitting a harmonic node point to create a shrill, squealing tone. First, your pick needs to be shallow enough so that on the follow through from striking a string, the flesh of your thumb comes into contact with the same string. The exact points on the string that yield the loudest harmonics are relative to fretted notes, so every time you change fret, the harmonic points move. The best way to get started is by picking roughly 24 frets higher than the fretted note. So here you play the 6th fret, which means you should pick roughly where the 30th fret would be on your guitar – if there were one!

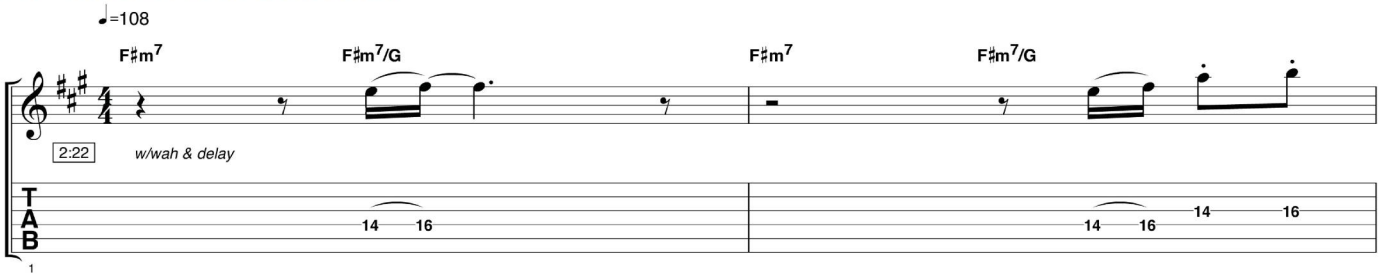
Start bar 1 with the whammy bar depressed by the equivalent of three semitones. The long note is kept ringing as each whammy bar 'scoop' injects more energy back into the string, so you only pick once or twice. Palm-mute the idle strings and use your m, a and c fingers to control the whammy bar.

CHORUS

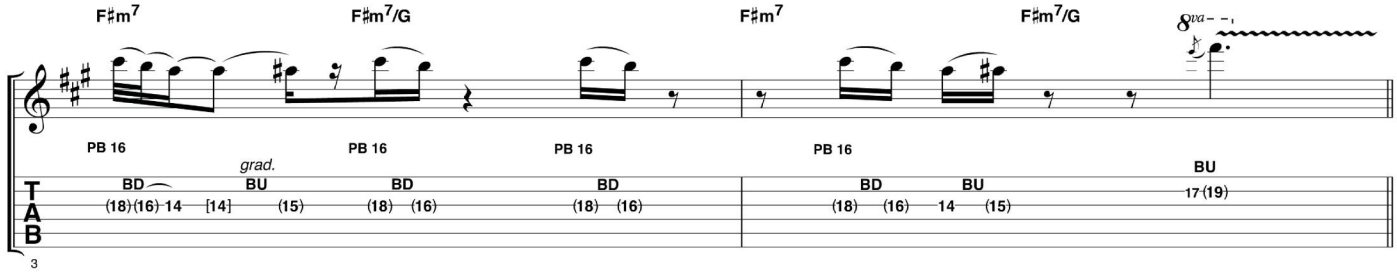


The short bursts of powerchords and spaced out rests make this riff rhythmically challenging because you're not playing a constant stream of notes. Get around this by maintaining a 16th note picking motion during the rests so that you don't come to a complete stop.

PRE-CHORUS WAH-WAH SOLO

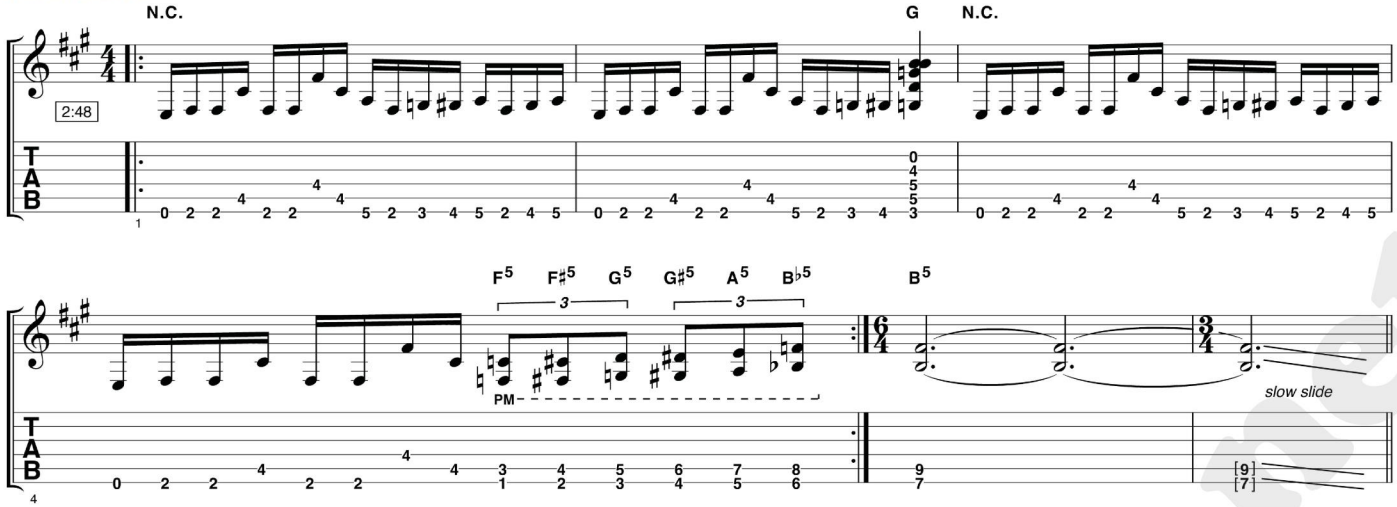


PRE-CHORUS WAH-WAH SOLO (CONTINUED)



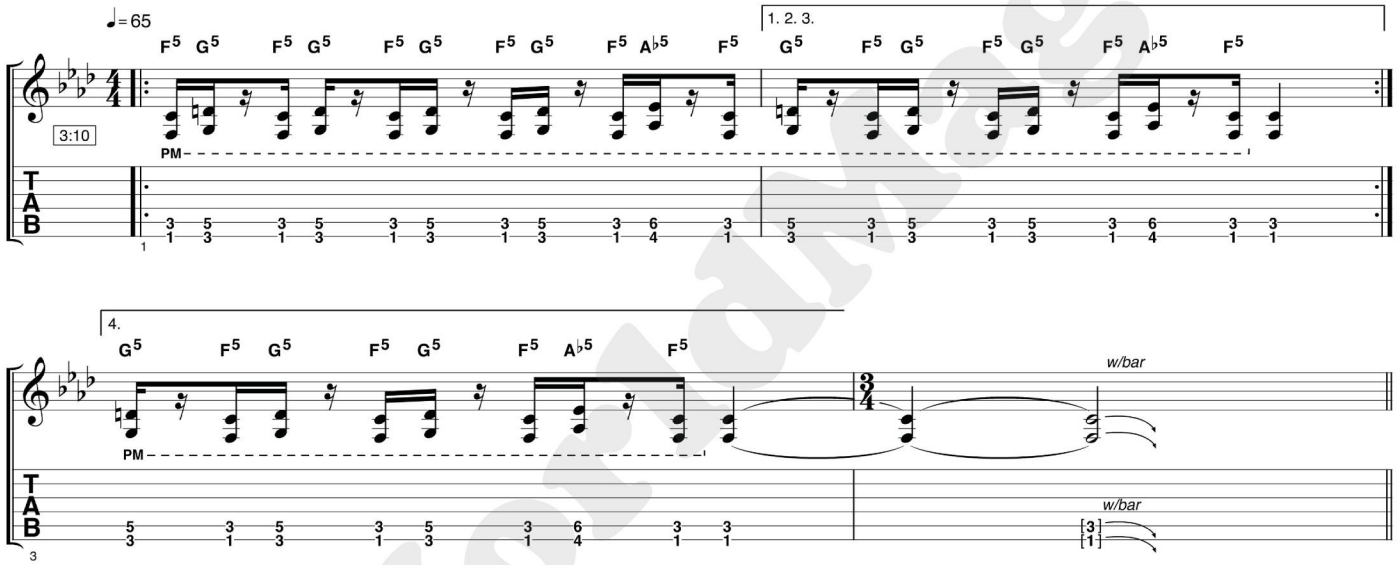
This short solo is melodically simple, using notes from the F# minor pentatonic scale. It has a bluesy rhythmic vibe, where a simple two-note idea is stretched out over two bars. Take a relaxed approach, letting your own voice guide the rhythms and the wah-wah motion.

INTERLUDE



Use alternate picking here for a fluid 16th note feel. Focus your practice on making the string skip to the fourth string fluent in bars 1 to 4. It's always best to try this type of idea with a clean sound at first to ensure your picking is clean and accurate. Take care in bar 4 not to push the strings sharp when palm muting.

MIDDLE EIGHT



Although this section features some basic powerchords, it's easy to forget where you are and miss the A♭5 chords. As always, practise slowly with a metronome to help you count the pulse. The palm mutes can be a little heavier than in previous sections, with the chords sounding a little tighter.

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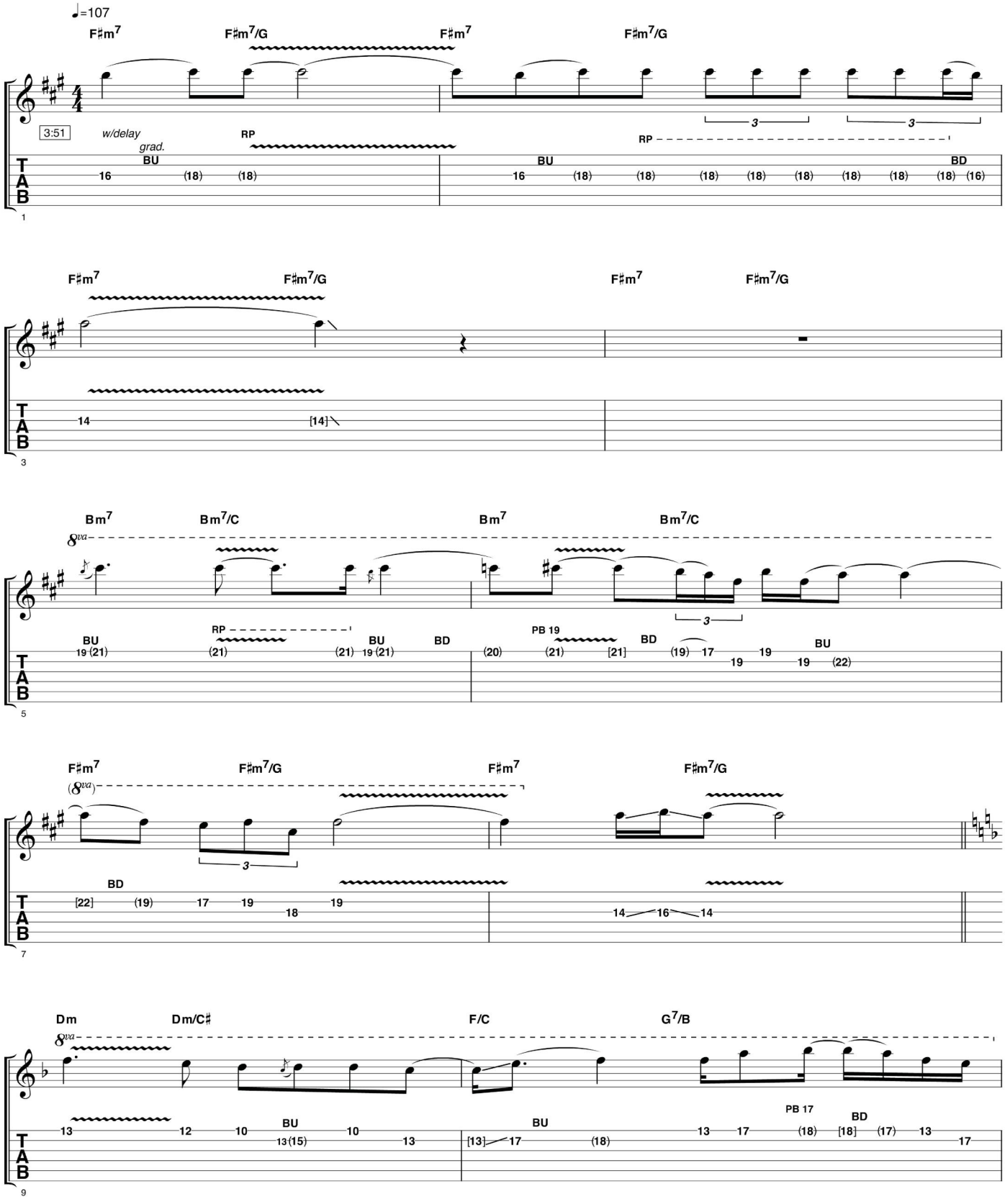
SOLO


♩=107
F♯m7
F♯m7/G
F♯m7
F♯m7/G
3:51
w/delay
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RP
BU
BD
Bm7
Bm7/C
PB 19
Dm
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F/C
G7/B
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A
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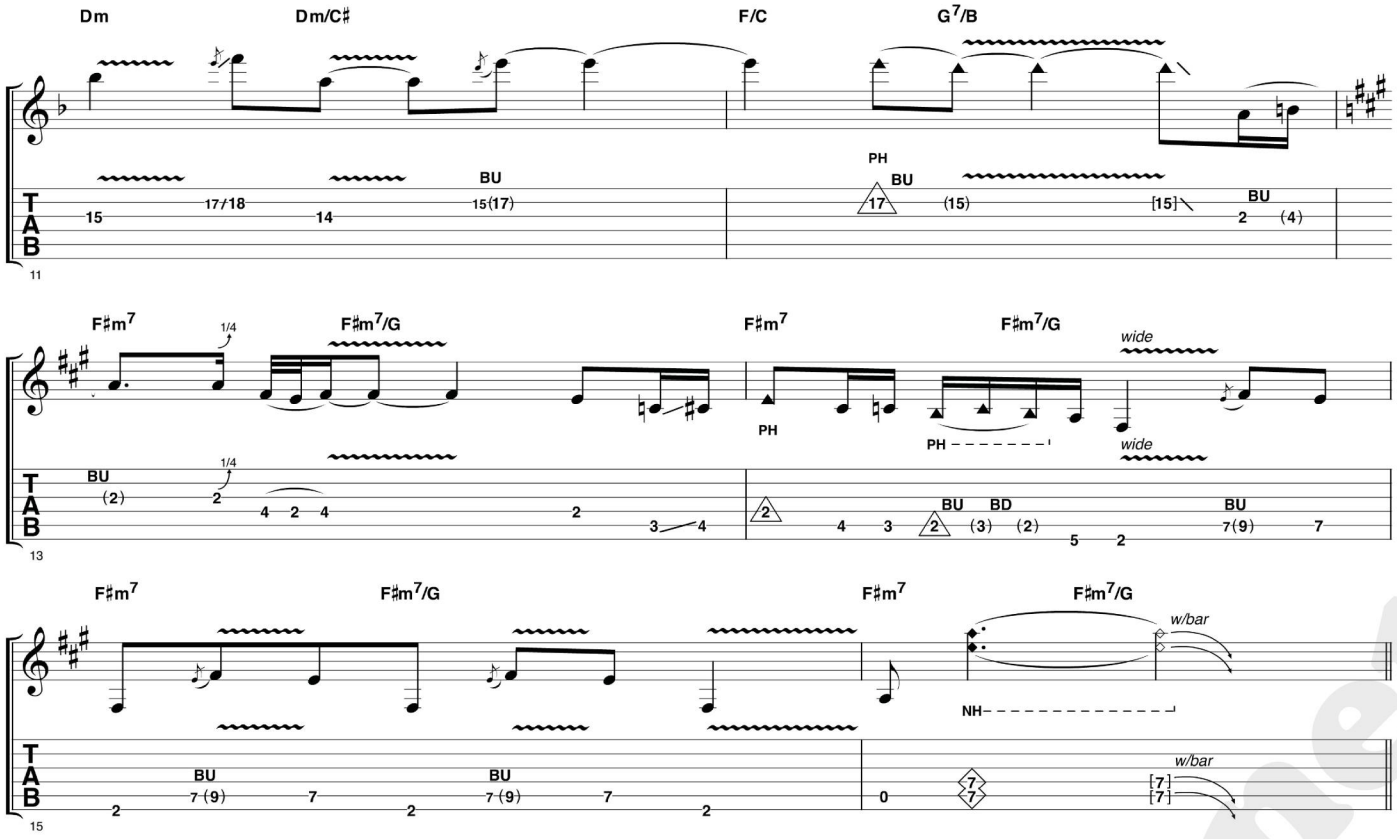
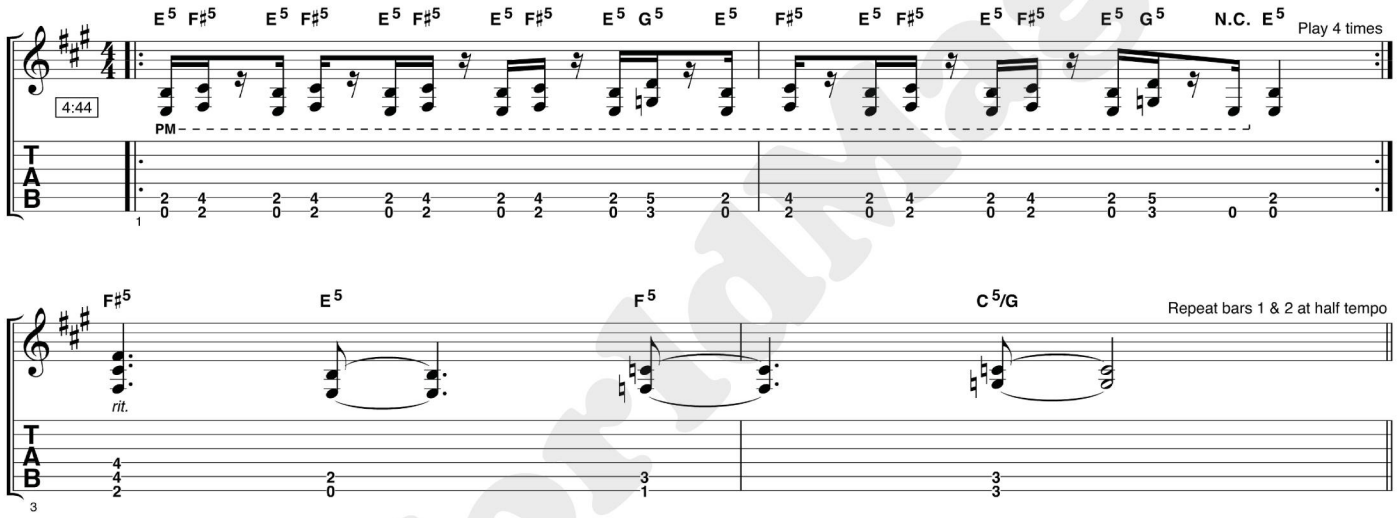
SOLO (CONTINUED)



Break this solo into its three distinct sections (based around F#m, Dm and then F#m again) for easier learning. There's a surprising lack of shred here with slower melodic 'call and response' style blues phrasing, so work on perfecting your string bends and playing with tight, accurate timing.

RIFF VARIATION



This is a faster variation on the same rhythmic idea from the middle eight. You may have approached the slow middle eight with downstrokes only, but here you'll need to use alternate picking for precision and speed. Use both left and right hands to mute the strings during the rests.

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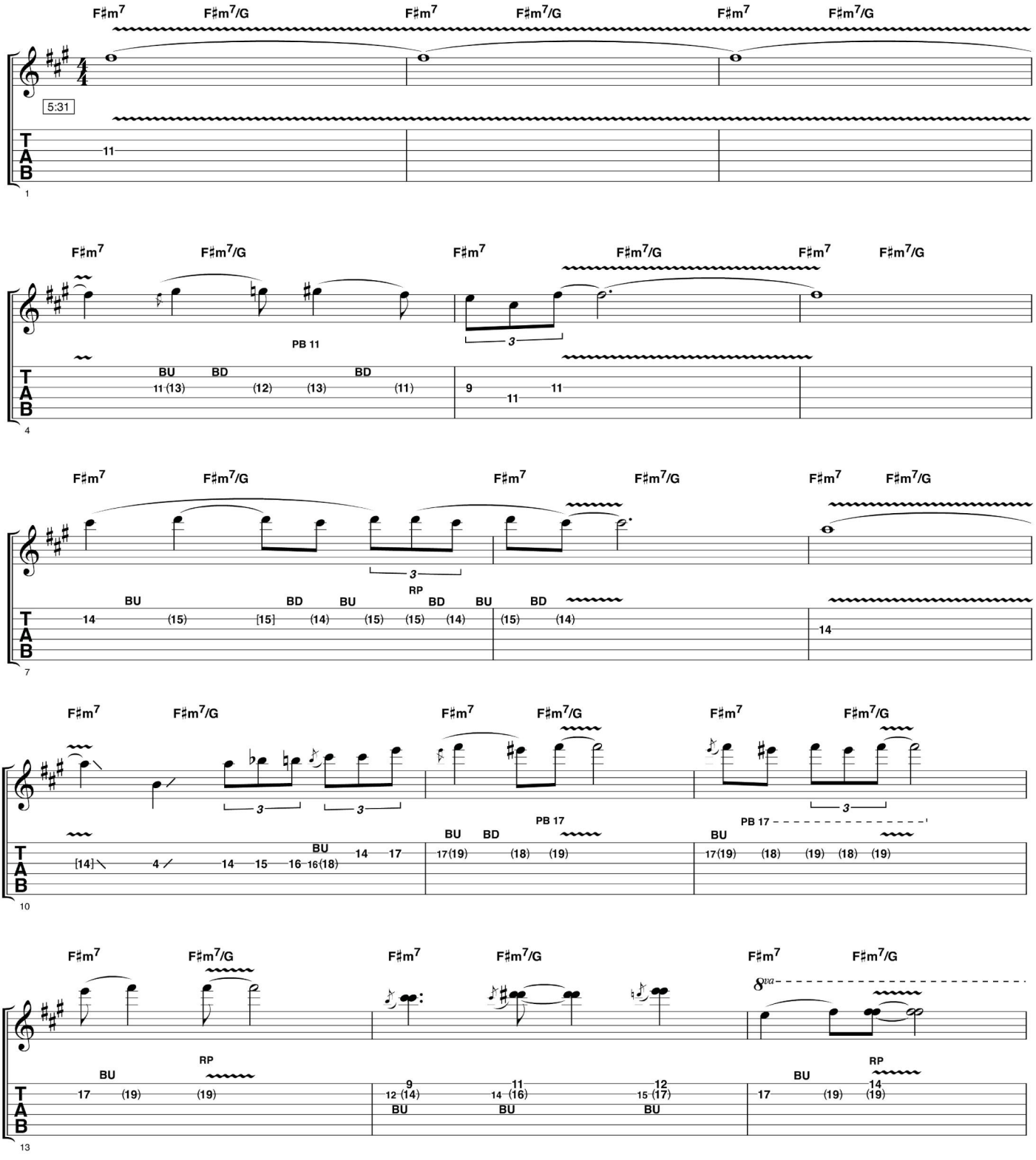
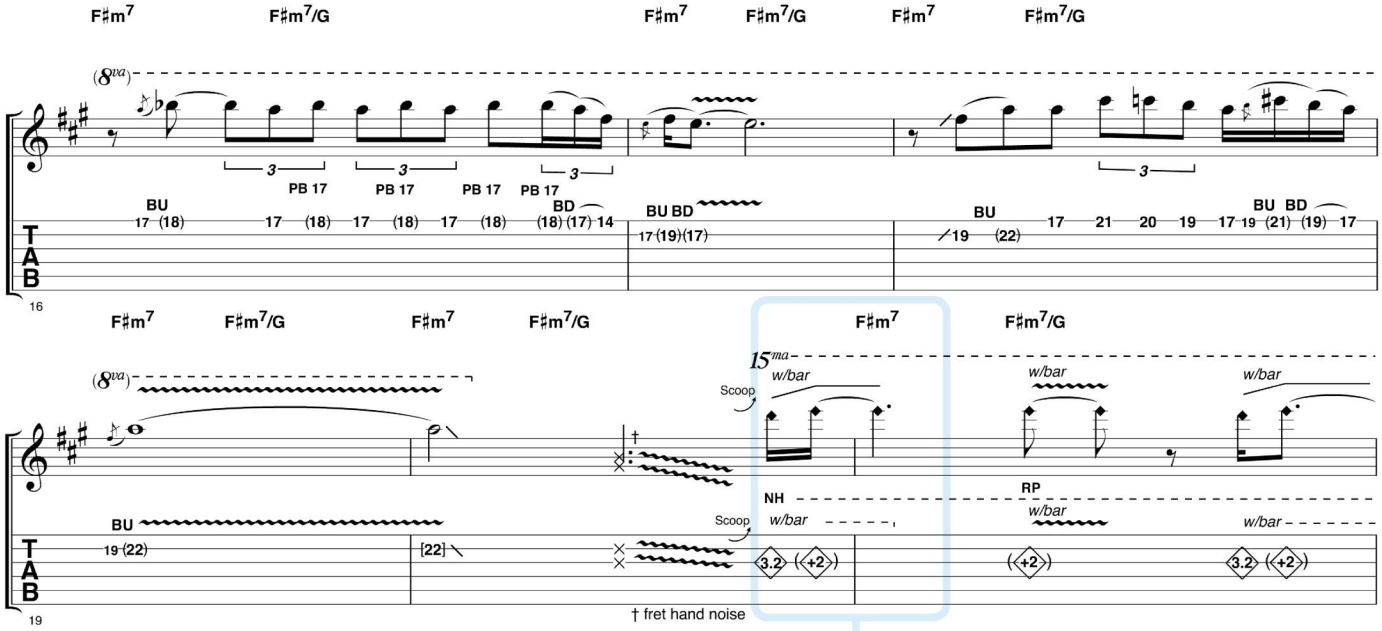
OUTRO SOLO



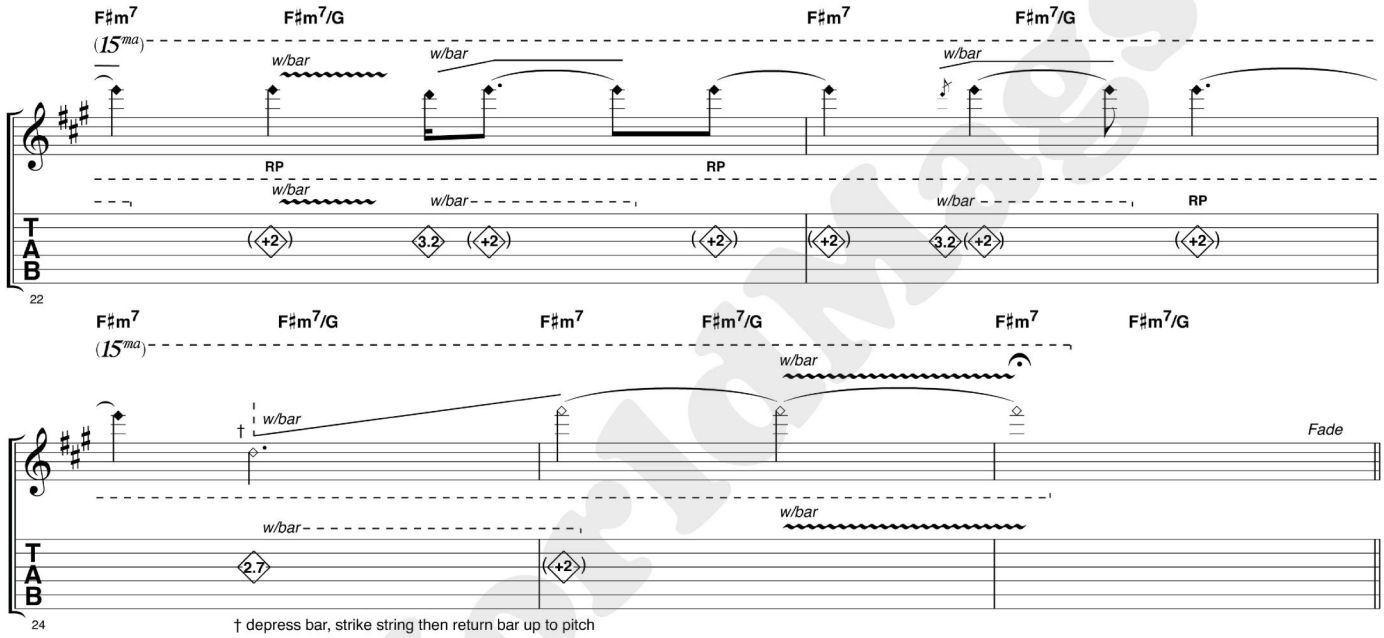
OUTRO SOLO (CONTINUED)



TECHNIQUE FOCUS

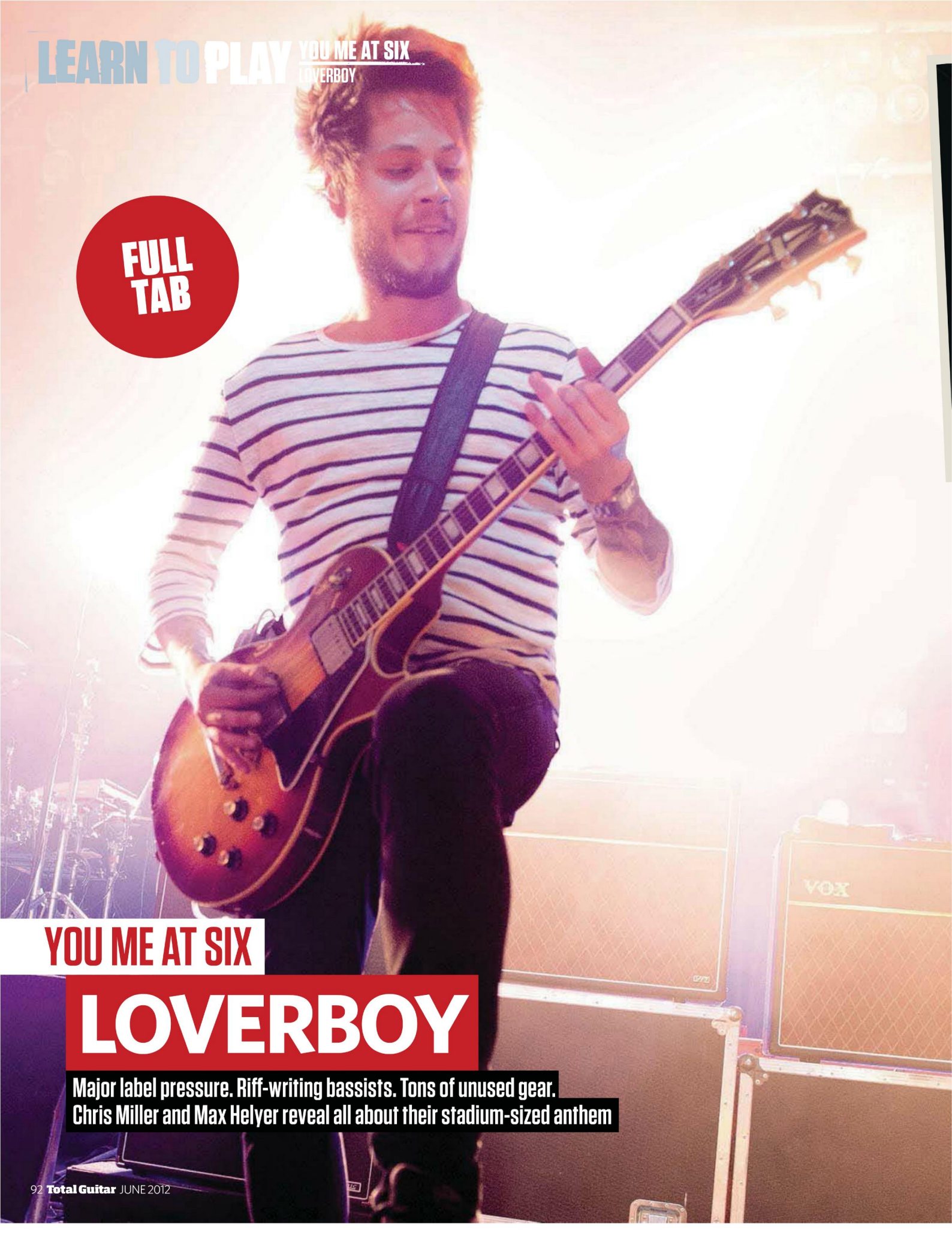
Learn natural harmonics

DIMEBAG'S stratospheric harmonics are courtesy of natural harmonics played below the 5th fret. Here we start to see decimal points in the tab, such as 3.2 and 2.7, which indicate the rough distance between the frets. So 2.7 indicates that the harmonic point is 7/10 of the way between the 2nd and 3rd frets. Dimebag's technique often involves depressing the whammy bar and 'scooping' in to a harmonic played with the second finger – usually on the third string. This technique helps the string to ring out louder and for longer, and makes the harmonics even clearer. However, you must make sure there are no unwanted strings ringing in the background or you will end up losing the clarity of the harmonic.



The main features of this solo are the partial string bends, with lots of 'in between' notes. Most of these come from letting a full tone bend down a little, so you'll need good control with your fret hand, ensuring the third finger bends are fully supported with your first and second fingers.

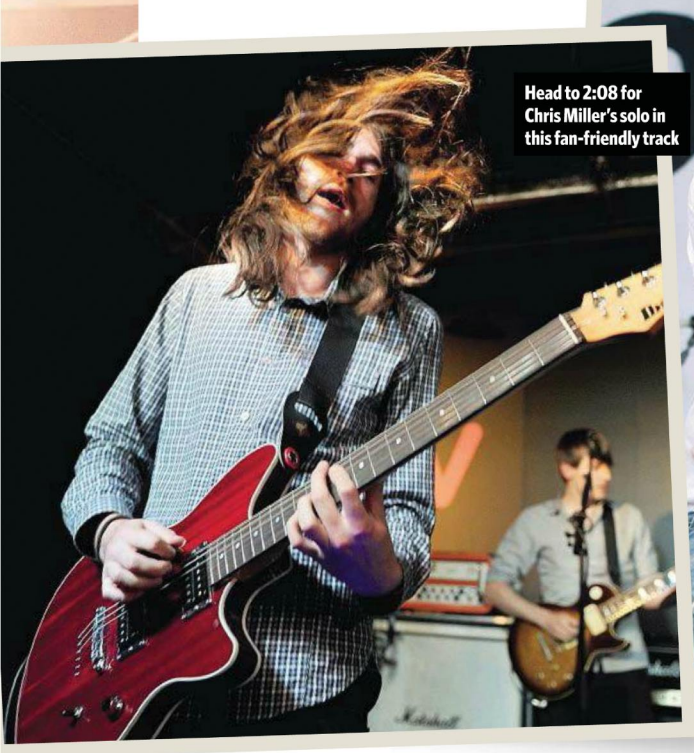
FULL TAB



YOU ME AT SIX

LOVERBOY

Major label pressure. Riff-writing bassists. Tons of unused gear. Chris Miller and Max Helyer reveal all about their stadium-sized anthem



Head to 2:08 for Chris Miller's solo in this fan-friendly track

Matt Barnes' chunky bassline turned into the slick palm-muted opening guitar riff

Photography: Shirlaine Forrest/Wirelmage Chiaki Nozu/FilmMagic

AS You Me At Six settled down to work on their third album, an airway-closing grip of pressure was slowly tightening around their necks. The major-label pop rockers faced the challenge of topping 2010's *Hold Me Down*, the album that had thrust five Surrey lads barely out of their teens into the mainstream's clamour, peaking at No 5 in the UK and shifting more than 100,000 copies. Add in that they'd relocated from Reading's Outhouse Studios to the slightly more glamorous surroundings of Los Angeles and recruited Garth Richardson (Rage Against The Machine/Biffy Clyro) to the production booth and you can see that guitarists – and chief songwriters – Chris Miller and Max Helyer had a sturdy weight of expectation on their young shoulders to write some arse-kicking riffs.

But there was a surprise in store as the session's biggest hook came from an unexpected source. Chris smiles as he tells *TG*. "Normally, all of our songs are written on guitar first, but Matt [Barnes] our bassist was just fiddling around with the opening riff and we thought it sounded really cool," he explains. "We were just like, 'You've written a riff! What's going on?!'"

The riff quickly turned into the catchy-as-hell *Loverboy*, opening gambit for the band's most successful album yet – the chart gate-crashing *Sinners Never Sleep*. While the four-stringer may have come up with the bones of the track, Chris and Max were quick to add plenty of meat. "It was a standout bassline and we just built it from there," rhythm player Max says. "Chris comes in with a flavourful riff, a palm mute. We wanted to keep it simple like we usually do. It wasn't quite the 'four chords of doom' trick. Yes, the chorus *is* four chords, but it isn't the usual progression. It's B♭, C, D[m], B♭, F to C."

It may have had a variation on a tried and trusted progression, but that didn't mean the track caused any problems to either guitarist when it came time to lay it down. Chris explains: "It was pretty straightforward because there are no crazy effects or programming in it. It was basically just double tracking everything and making sure you had fun. I think I did four or five variations of the solo. They just left me in the room for 10 minutes looping the middle eight again and again, just messing around with it until I had something I was happy with."

Fittingly for such a straight-up track, Chris and Max sidestepped the lorry load of gear producer Richardson had assembled in the studio and opted for familiar choices. "The main sound of that song is the Marshall JCM800," Chris beams. "It's that standard balls-out Les Paul into a Marshall [tone]. The only pedal I used was an original 808 Tube Screamer just for the solo to add a little more gain to it."

"I was just straight into the Vox AC30 amp," Max adds. "I didn't want to go too much with the sounds because it was more about the bassline. I just wanted to imitate that and be balls out."

The track ended up as the lead single for the album, acted as a gateway to ease fans in to the band's maturing sound, and quickly became a staple of their live shows. "*Loverboy*'s not too scary for our fans hearing the new stuff for the first time," Chris explains, "so they wouldn't think, 'Oh, they've changed loads'. I think you have to play it safe sometimes with stuff like that. I think it's a nice blend of all the songs we've ever written."

"It's definitely one of the crowd favourites," Max chips in. "It's got energy. It's very 'football chant'. The aim was to make you feel like you're at a football game chanting along and feel like you're part of something." **(RC)**

"It's that balls-out Les Paul into a Marshall tone" *Chris Miller*

Three of a kind

IF YOU LIKE 'LOVERBOY', TRY THESE...

TIMEBOMB
ALL TIME LOW

IF YOU'RE a fan of powerchord-based pop punk then check out All Time Low's *Timebomb*. It's a more 'grown up' track than the band's earlier output.

HEART ON LOAN
LOSTPROPHETS

'PROPHETS are another Brit band with a transatlantic sound and this stormer from their 2012 album shows their predilection for heavy, drop-tuned riffage.

DANCE DANCE
FALL OUT BOY

AS ONE of the first post-millennium emo/pop punk bands, Fall Out Boy influenced a generation of younger bands. This is one of their biggest tracks.

Photography: Ollie Millington/Redferns

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SOUND ADVICE

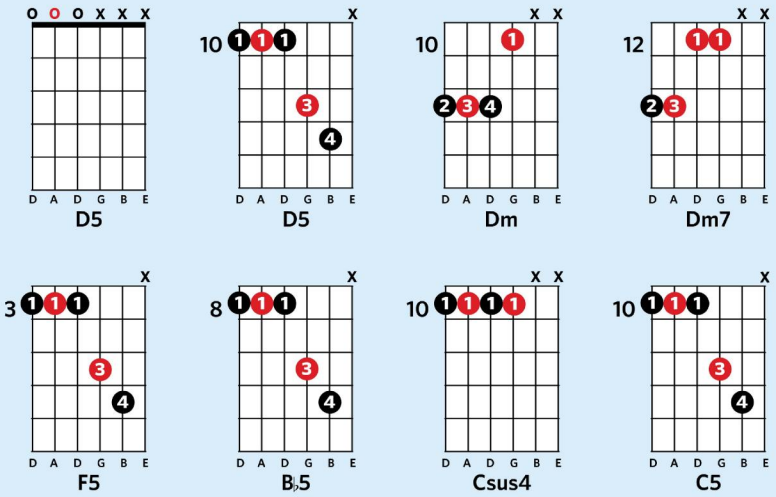
Everything you need to know before playing 'Loverboy'

1 Get the sound

THE SOUND here is a moderately high-gain 'scooped' tone. Select the distortion channel on your amp, boost the treble and bass, and lower the middle. Use a guitar with a bridge position humbucker for both the lead and rhythm parts. If your guitar has singlecoil pickups, lower the treble and raise the bass a little to compensate for the thinner tone of this kind of pickup. The distortion is lower in verses than choruses, but this is a matter of picking more gently rather than adjusting your gain control. Boost the distortion for the solo, however. All the rhythm parts are double-tracked so this is a good song for two guitarists to learn to play together.

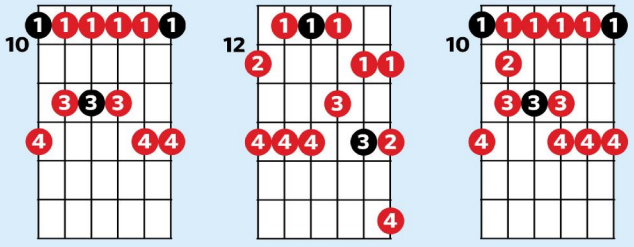
2 Chords

BOTH guitarists employ drop D tuning, where the sixth string is tuned down by a tone to D. This makes powerchords easy to play by barring across the fourth, fifth and sixth strings with your first finger. Miller and Helyer extend the basic shape by adding another 5th and the high octave on the third and second strings respectively. If you find the stretch too awkward, just use the one finger shape on the fourth, fifth and sixth strings. It will still sound great.



Scales

MILLER'S solo uses notes from the D minor pentatonic scale (D F G A C). As the name suggests, the minor pentatonic is a five-note scale and it's perhaps the single most important scale to the rock guitarist's vocabulary. Countless solos and riffs are based on its simple form, so getting to grips with it is vital. The only other note Miller uses is the ♭5 A♭ note, which is a nod to the D blues scale (D F G A♭ A C).



'LOVERBOY'
Music & Lyrics by Daniel Flint, Josh Franceschi, Max Helyer, Matthew Barnes and Christopher Miller.
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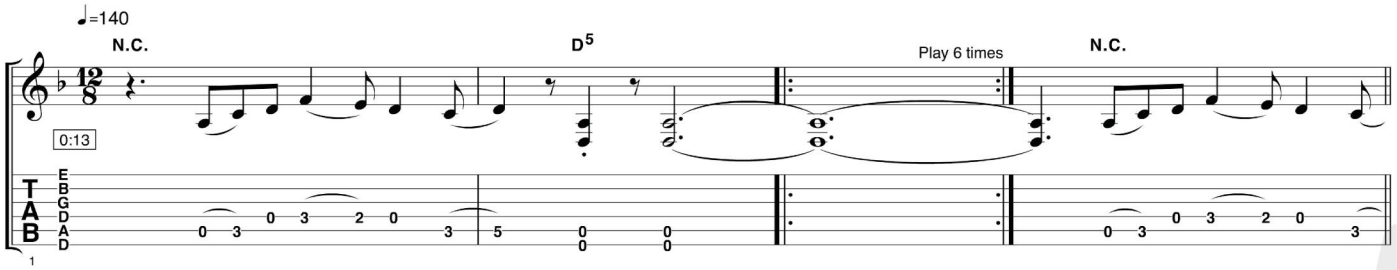
FULL TAB

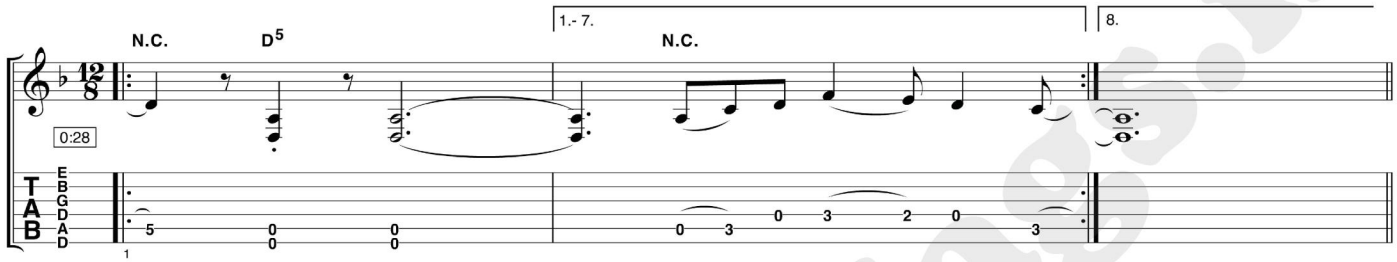
YOU ME AT SIX
Loverboy

INTRO



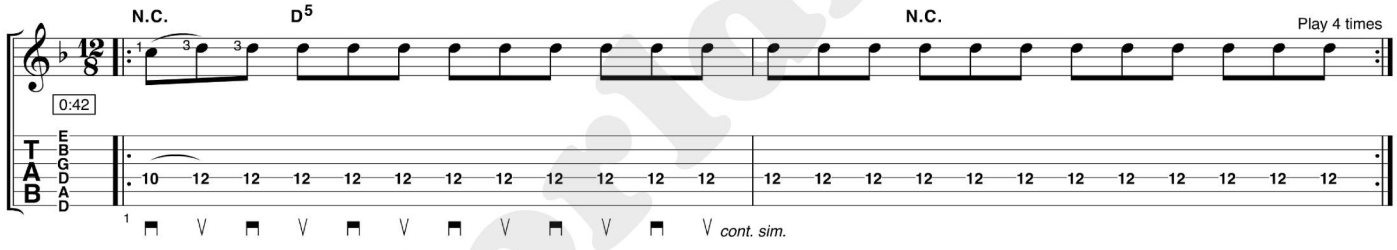
This is the main riff of the track so it's one of the most important parts to learn. Play the first two 3rd fret notes with your second finger, but switch to your first finger for the 3rd fret hammer-on at the end of bar 1. Mute the strings with the side of your picking hand for the staccato D5 chord in bar 2.

VERSE



This part is a repeat of the intro riff so the same guidelines apply. Play the riff eight times in the first verse, but only four times in the second.

VERSE 1 (GUITAR 2)



This part comes in halfway through verse 1. Hammer on from your first to your third finger for the initial hammer-on and use alternate picking throughout. For dynamic variation try using very light palm muting for all but the final bar when you should open up to build into the chorus.

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Transcription: Simon Young

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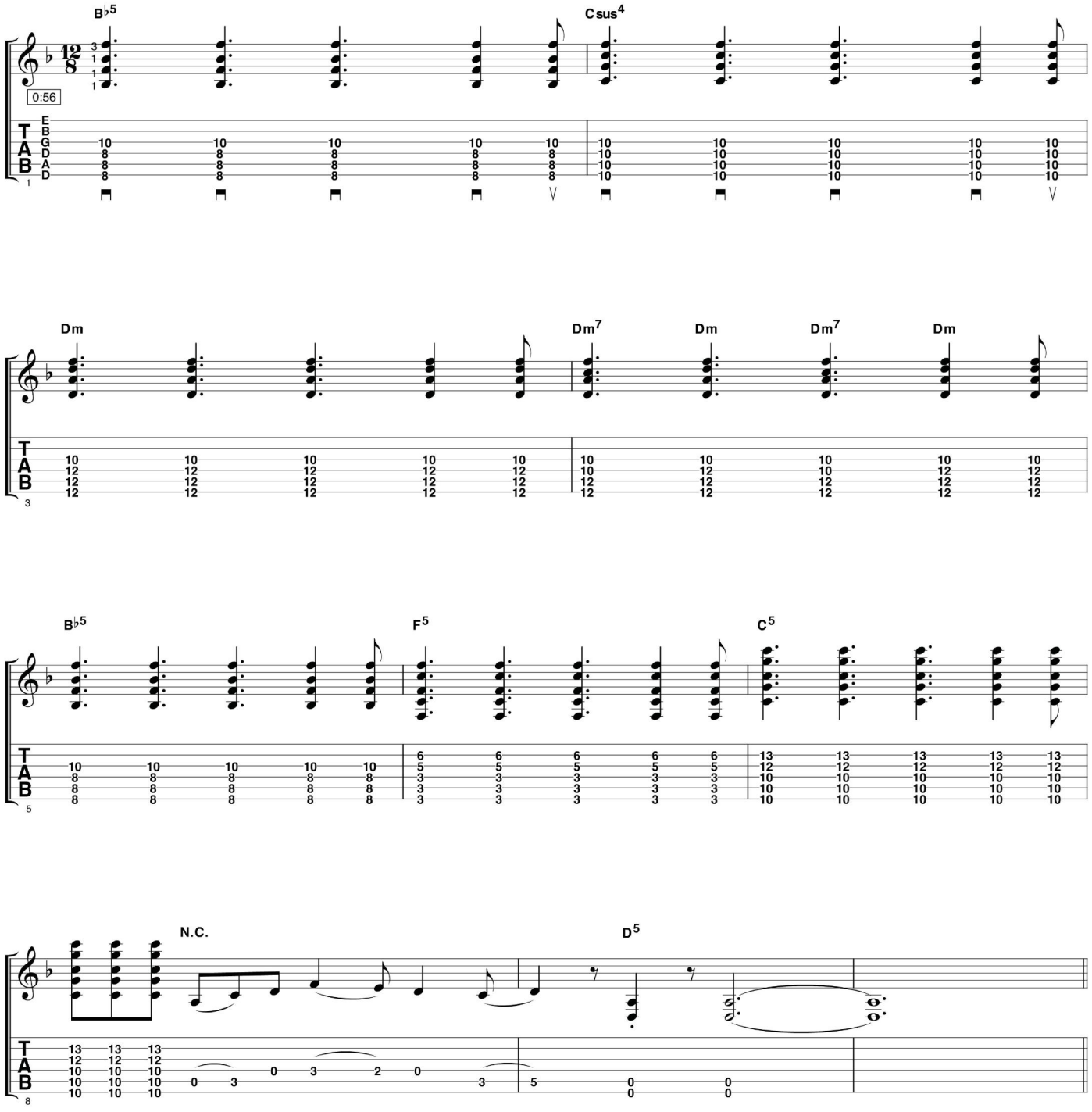
CHORUS 1



The rhythm is the same for the first seven bars: a downstroke on every beat plus an offbeat upstroke at the end of the bar. The change from high strummed chords to the repeat of the single-note verse riff in bar 8 is challenging, so practise the position shift slowly to begin with.

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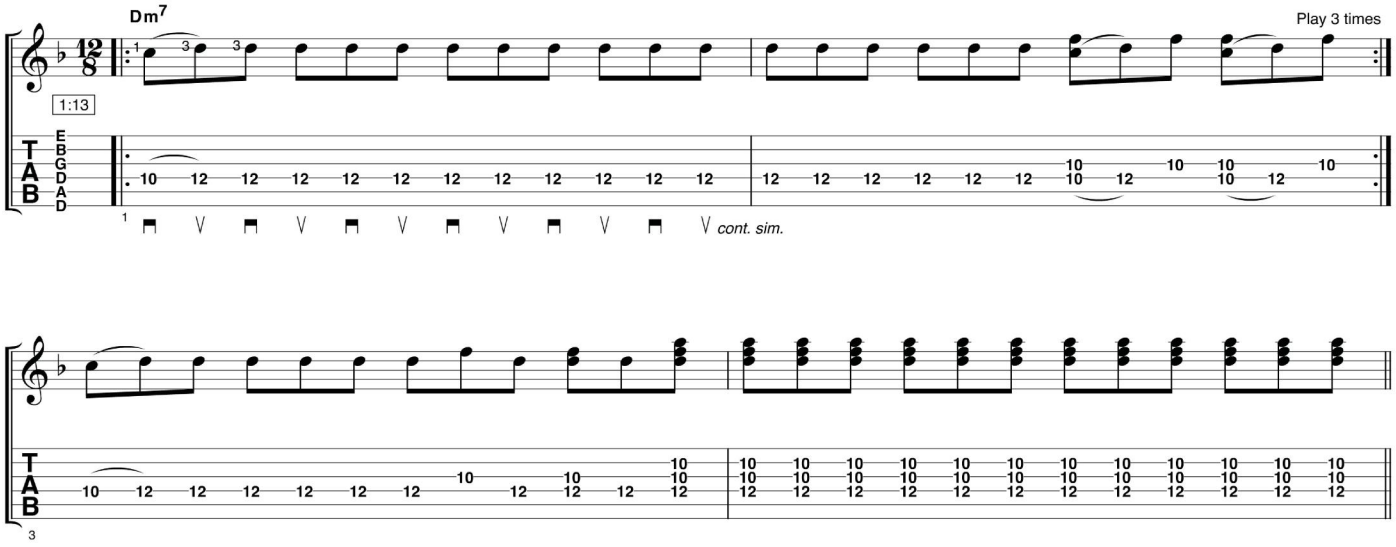
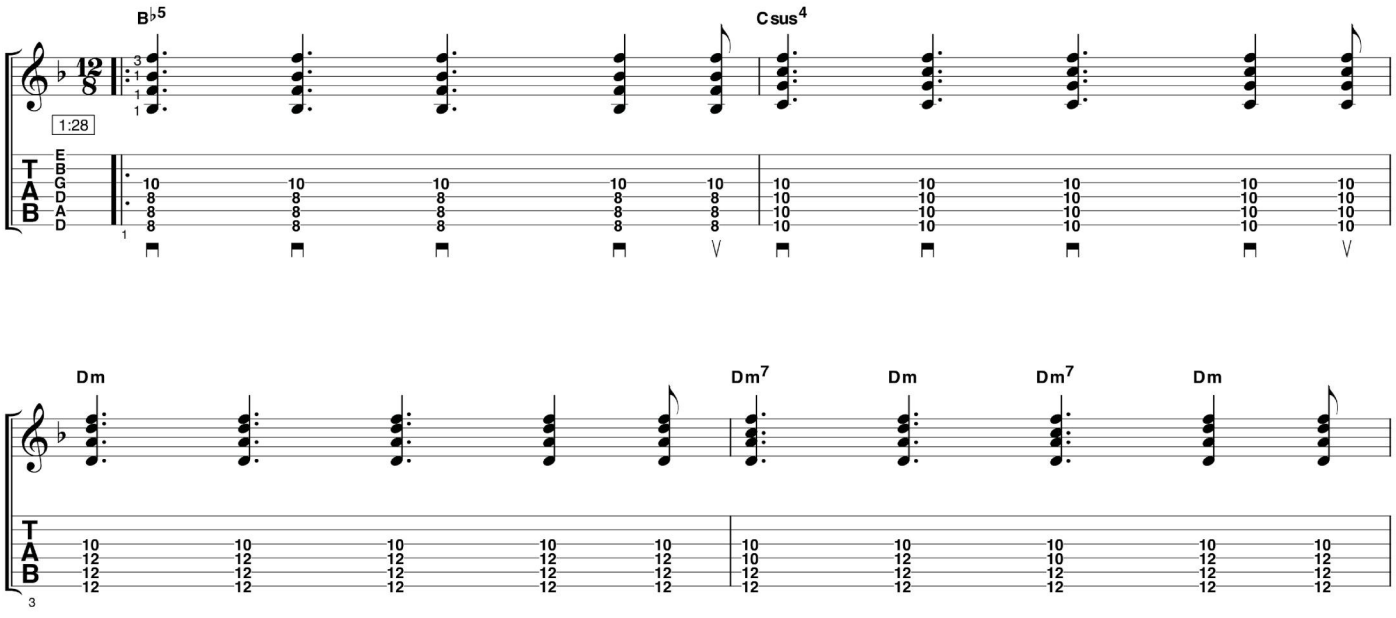
VERSE 2 (GUITAR 2)

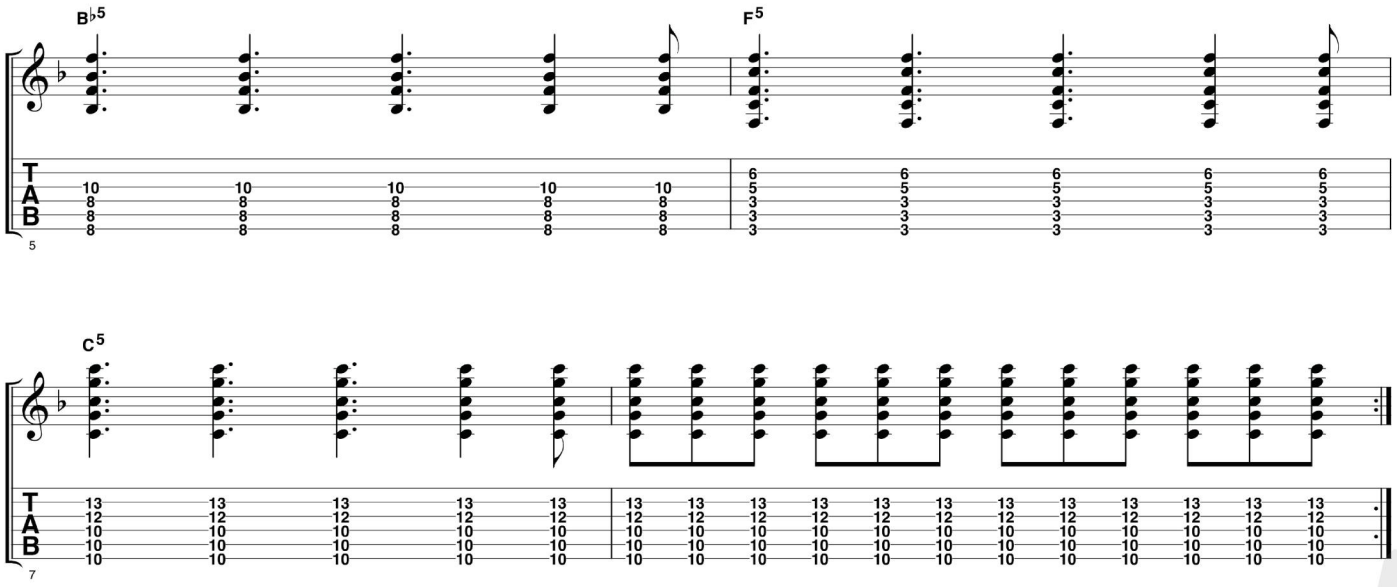


This melody starts in the same way as the melody in verse 1, but extends it with a flourish at the end of bar 2. Again, use alternate picking until you reach the hammer-ons in bar 2. Play 'down, hammer-on, up' for this part of the lick.

CHORUS 2

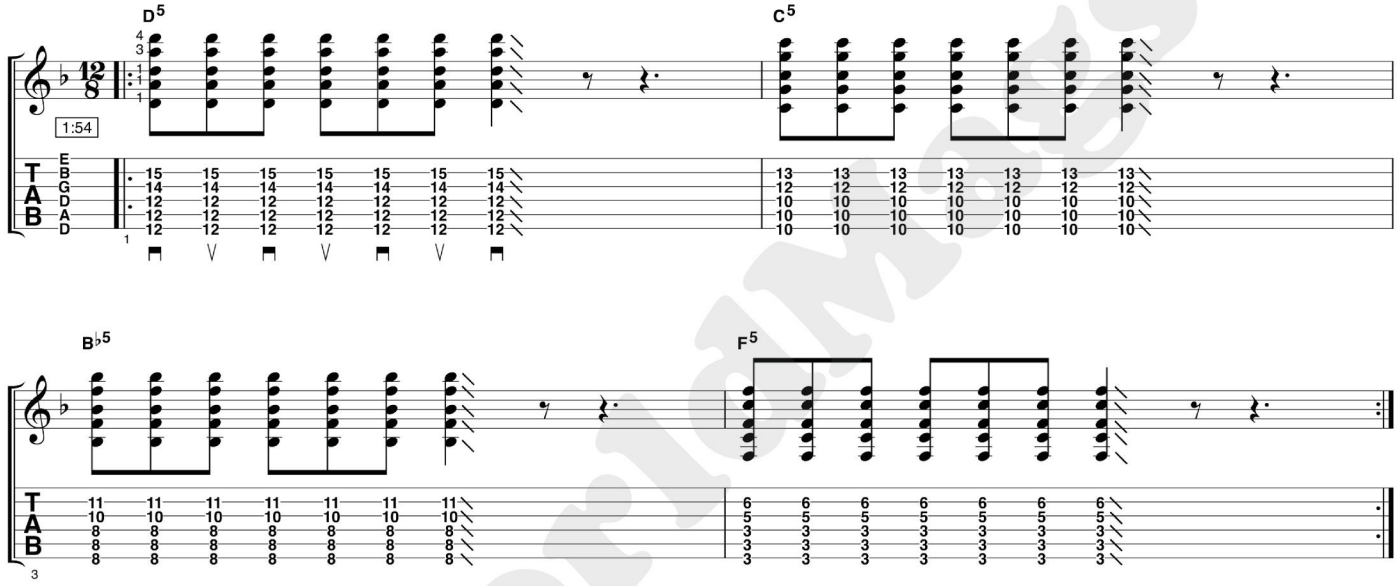


CHORUS 2 (CONTINUED)



This is essentially a repeat of chorus 1, with bars 1 to 7 following the same chords and rhythm pattern. The change comes in bar 8 with a fast strummed C5 powerchord. Use alternate 'down, up' style picking for this bar and aim to keep a steady, even feel, especially on the onbeat upstrokes.

MIDDLE SECTION (RHYTHM)



All these powerchords are fretted in the same way, using your first finger to barre across the fourth, fifth and sixth strings, then completing the chords with your third and fourth fingers on the third and second strings respectively. Use alternate picking throughout.

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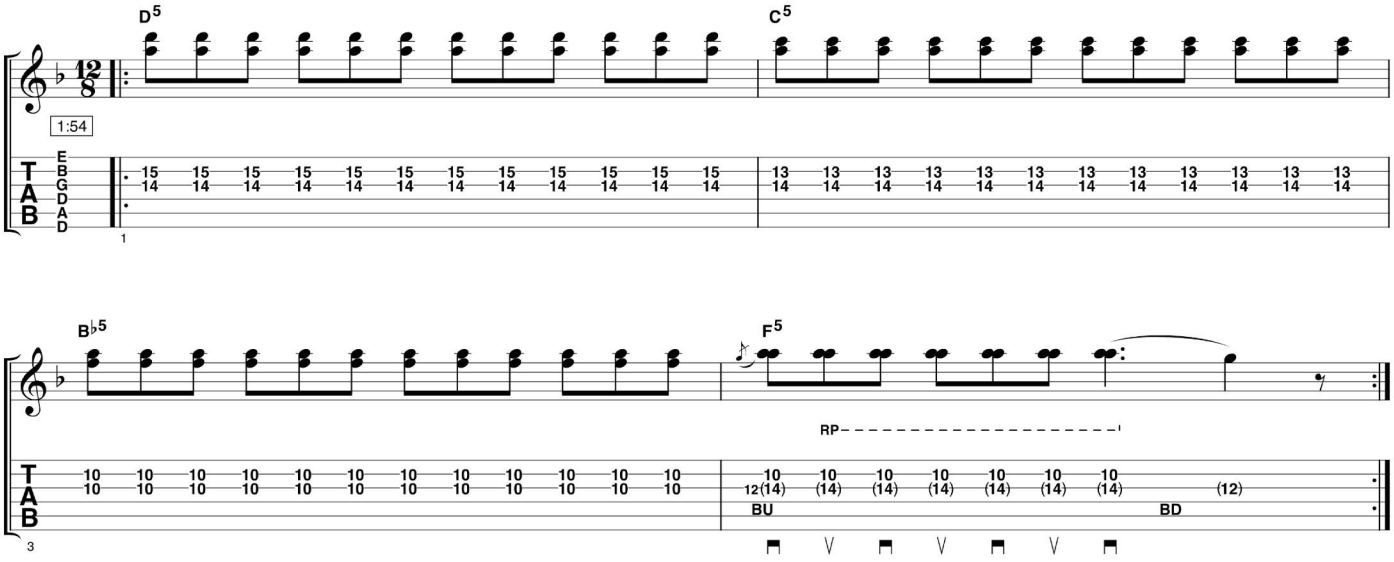
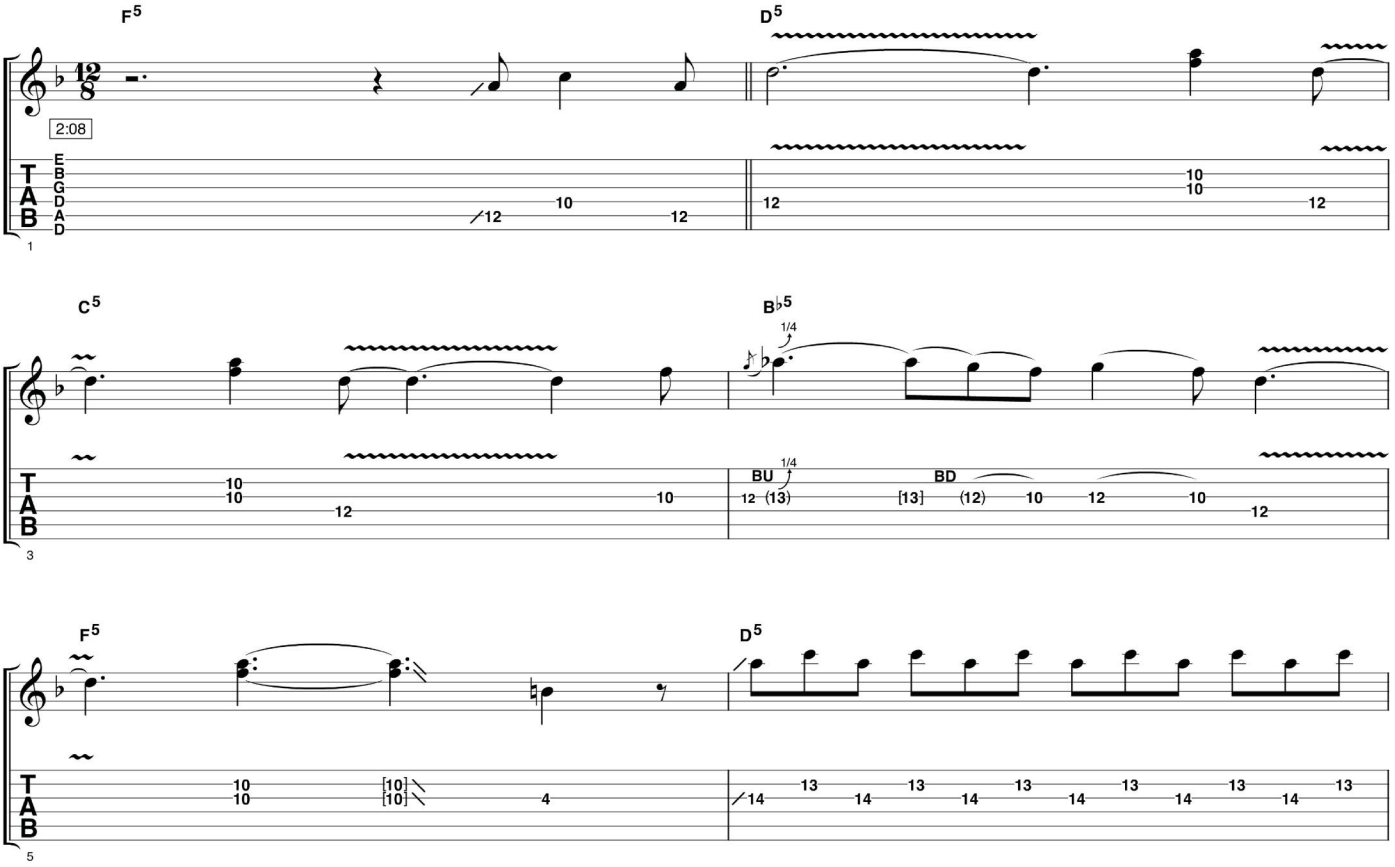
MIDDLE SECTION (LEAD)

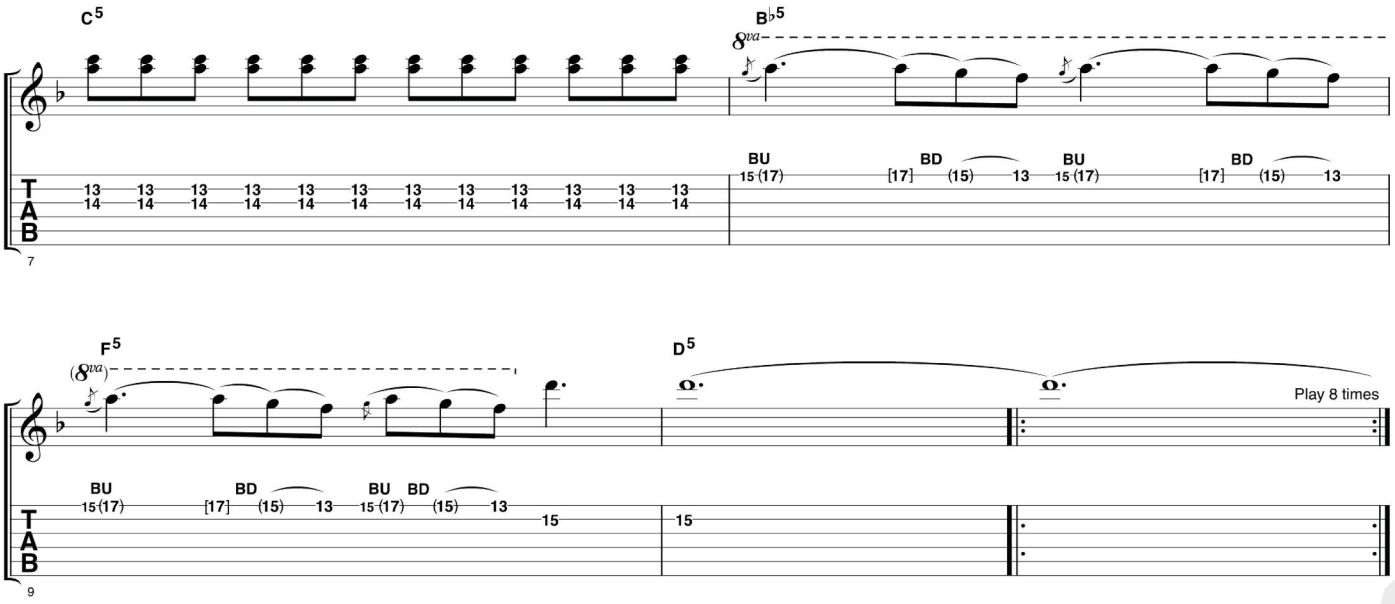


Fret the initial doublestop with your second and third fingers on the third and second strings respectively. Keep your second finger in place for bar 2 and place your first on the 13th fret. In bar 3 barre across the second and third strings with your first finger and keep it there for the unison bends of bar 4.

SOLO

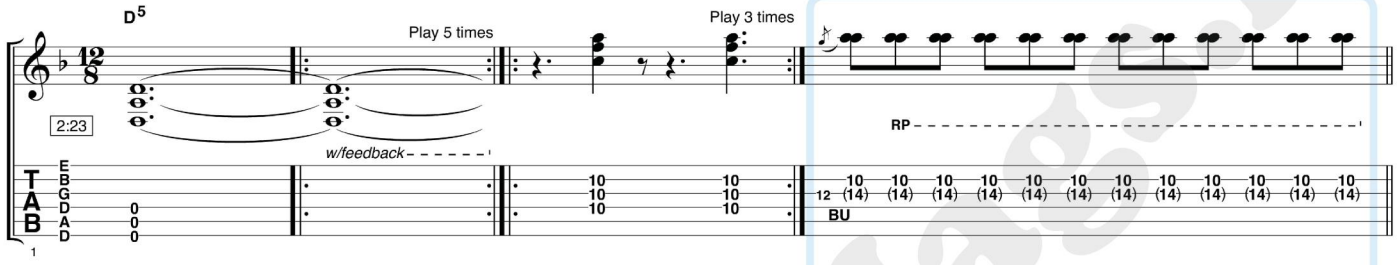


SOLO (CONTINUED)



The first five bars of the solo are based on the D minor pentatonic scale (D F G A C), based at the 10th fret. Learn the scale first (shown on p.94), so that Chris Miller's note choice and fingering make sense. Bars 6 to 10 continue the pentatonic theme but using a higher pattern of the scale in 12th position.

BREAKDOWN



TECHNIQUE FOCUS

Learn unison bend lick

UNISON bends are a special type of string bend where two notes are played on adjacent strings and the lower string is bent up to the same pitch as the static note on the higher string. As the lower note approaches the same pitch as the upper note, the slight difference in pitch creates a pleasing dissonance and natural chorus effect that makes for a rich tone.

Unison bends are usually played on either the first and second strings, or the second and third strings (as here), with the bend itself being played by the third finger. String bends take a bit of strength, so support your third finger by placing your second finger just behind it. This lick is played with fast alternate picking so be careful to target only the intended strings.

The opening D5 chord lasts for six bars in total once you count up the repeated bars in the tab. Use your first finger to barre across the strings for the chord stabs in bar 3. Keep your first finger in place as you prepare for a rapid change of style into the fast-picked unison bends in bar 4.

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FULL TAB

FREE

ALL RIGHT NOW

Free's lead vocalist Paul Rodgers lifts the lid on writing, recording and nailing one of the greatest feel-good rock anthems of the 70s

Just five years together was enough to earn Free a legendary status

THE opening few seconds of Free's 1970 mega-hit *All Right Now* – with Paul Kossoff's cranked-up Les Paul keeping a steady pace with Simon Kirke's thumping beat – have to go down as one of the most recognisable intros of all time. Budding air guitarists, wedding-disco grans and serious rock aficionados all love the song with passionate, equal measure, proven by the fact that it's still one of the most played tracks on the airwaves.

By the time they had laid down the song at Island's Basing Street Studios during the early months of 1970, Free had released two poor-selling but sure-fire killer blues-rock albums and had spent two years of gruelling, non-stop club touring up and down the UK. The guys' ages belied their incredible talent. Sticksman Simon Kirke and vocalist Paul Rodgers were by now 20 years old, while prodigiously talented guitarist Paul Kossoff was still 19 and bassist Andy Fraser only 17.

With *All Right Now*, the youthful London rockers bounced straight into the big-time, hitting No 2 on the UK charts and No 4 in the USA while their third album *Fire And Water*, which featured the track, would remain Free's most successful during their brief five-year career.

Paul Rodgers, who co-wrote this track, still remembers fondly how the song first came together. "I remember thinking about the kind of song we needed and I remember discussing it after a gig," Rodgers tells *TG*. "I said, 'What we need is a song that is just really simple that everyone can sing… something like, 'Aaalllll riiiiight noow!' and I just went, 'Wait a minute, that's it!' Then I think Koss took it away and came back with those chords and I came up with [the lyrics]. I thought, 'OK, all right now – what's all right now? Right… well probably, you're going to be all right if you meet a chick or a girl in the street, and what happens is there's she stood in the street, what's she doing? Well, smiling from her head to her feet and 'Hey, what's this? She's in need of a kiss', y'know.

"And the lyrics just rolled out very, very quickly from there… It was one of those mind flow things that comes to you," he continues. "They almost write themselves. You want to do it, you want to achieve something, you get into the zone of where you want to be and you get lucky really and the lyrics just pour out."

Rodgers believes a key ingredient to the song's mass appeal comes from Kossoff's inimitable tone and technique. "I do think Koss' sound was a big part of it," he explains. "When I listen back now, he had such an amazing sound on that opening chord and with his chord structure on the A chord. He had such a long reach and could actually hold the A note on the E string on the 5th fret. He could get a real ripping sound and it had a lot of depth to it."

When arranging the song, the guys decided it would add more impact if they held back on the bass during the song's verses. "That was a very conscious decision because of the chord structure," says Paul. "The chords were so strong and it's very different and unique to have the chords and the drums. Once you've set that pattern and you bring the bass in, it really elevates it and it builds, basically."

Over the years a few different mixes of *All Right Now* have been released, from simple re-masters to alternative guitar and bass takes from the original recording sessions. The actual differences amount to no more than the odd change to the strumming pattern. Some single releases, however, see part of the guitar solo and the final verse cut out all together. We've based our version on the 1991 single release that coincided with the compilation album, *The Best Of Free: All Right Now*.

Paul Rodgers still clearly remembers the original recording sessions that took place inside the converted Notting Hill church-cum-studio. "There were two studios and there was one downstairs, which I always used to call 'the crypt' – I'm sure it was never a crypt but it caught on and everybody called it 'the crypt' after that!" laughs Rodgers. "We were downstairs when we recorded that and I remember the guys laying the backing track down. We used to put the vocal on afterwards to avoid spillage but immediately afterwards so that I was still very much a part of it. I think they did about 16 takes and I got them to do one more – 'just give me one more!' I remember Chris Blackwell [head of Island Records] came in and walked into the studio right in the middle of my vocal, which was very interesting. You could see he was really nodding his head and thinking, 'Wow, this is special!'"

Guitar-wise, Paul Kossoff was playing one of his several Les Paul sunbursts on *All Right Now*, plugged into a Marshall stack. "Many years later, I purchased one of Paul's guitars and it was a sunburst," explains Rodgers. "I thought it was 'the [*All Right Now*] guitar' but it actually wasn't. It was the one that had belonged to Eric Clapton.

"With Koss and I, the chemistry was very, very strong right from the start," Rodgers adds. "We listened to a lot of the same blues records – Albert King, BB King, John Lee Hooker and all those guys. We were very much in the same frame of mind so there was a great question and answer between the two of us. I can find that with other guitar players but I guess the first person you hook up with like that stays with you. I do miss Koss, bless him."

While Rodgers has played with some of the best guitarists on the planet over the years – Jimmy Page, Slash, David Gilmour, Gary Moore, Buddy Guy, Brian May and Jeff Beck – he still rates Paul Kossoff, who died so tragically at just 25 years of age, as his favourite. **(MF)**

"Koss had an amazing sound on the opening chord" ***Paul Rodgers***

Three of a kind

IF YOU LIKE 'ALL RIGHT NOW', TRY THESE...

CAN'T GET ENOUGH
BAD COMPANY

IN 1974 Bad Company were hailed as a supergroup, with members from Free, Mott The Hoople and King Crimson. Check out this classic track.

TUESDAY MORNING
PAUL KOSSOFF

THIS epic 17-minute, part-improvised instrumental from Kossoff's 1973 solo album provides ample opportunity to hear Paul's delicious vibrato.

THE PUSHER
STEPPENWOLF

STEPPENWOLF are best known for the rock barnstormer *Born To Be Wild*, but the rhythm playing here evokes Free tracks such as *Fire And Water* and *All Right Now*.

>>>

Photography: Michael Putland/Getty

SOUND ADVICE

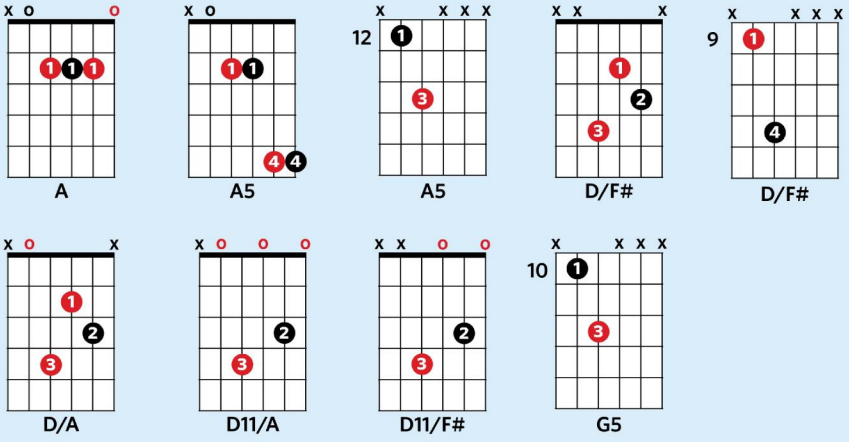
Everything you need to know before playing 'All Right Now'

1 Get the sound

KOSSOFF'S live rig was a '59 Les Paul guitar plugged into Marshall amps, and as Paul Rodgers recalls, Kossoff used Marshalls in the studio as well for the simple, crunchy overdriven sound. Use a guitar equipped with a bridge position humbucker. Set an overdrive channel on your amp so that the bass, midrange and treble are all in the mid position. Depending on your amp you may need to boost the bass and treble a touch. Don't boost too much, though; there is still a dominant midrange in Kossoff's tone. The guitar sound on the original 1970 version was as dry as a bone, with no effects or reverb, but in the 1991 remixed re-release there is a touch of reverb, plus a little chorus in the solo.

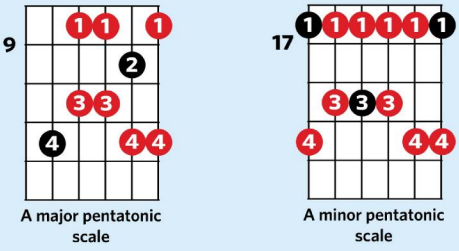
2 Chords

SOME of these chords may be unfamiliar to you. Play the open position A and A5 chords with one finger across all the strings. This will allow you to play the D/A by adding your second and third fingers to the shape. Keep your first finger close to the 2nd fret when you play the D11/A so you can change back quickly to the A.



Scales

THE A major pentatonic (A B C# E F#) and the A minor pentatonic (A C D E G) scales feature throughout the solo, most notably in the two fast 16th note licks. The major pentatonic scale has a brighter, 'happier' tone than the darker, moodier minor version. Listen to how Kossoff exploits this to create a sense of contrast in the solo.



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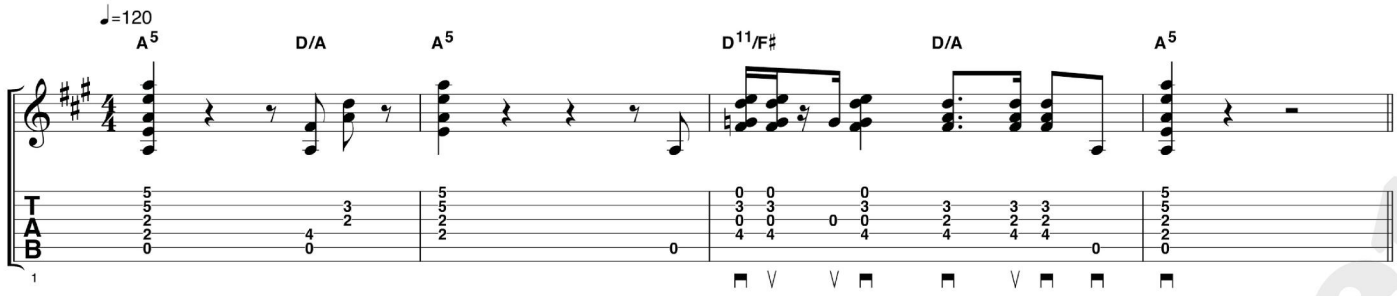
FREE

All Right Now

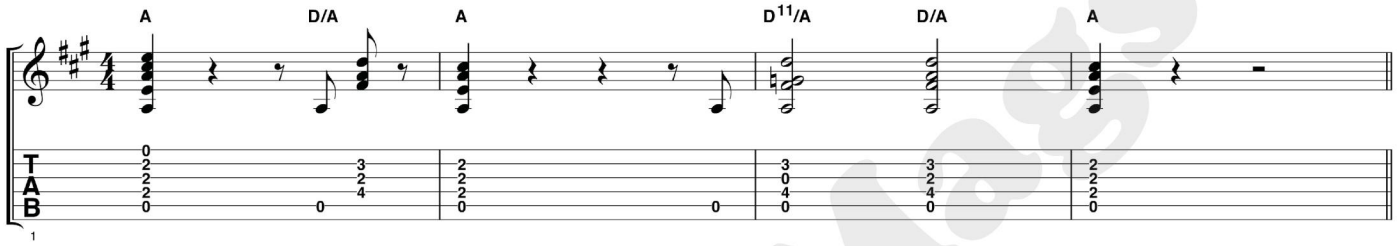
FULL TAB

INTRO (GUITAR 1)



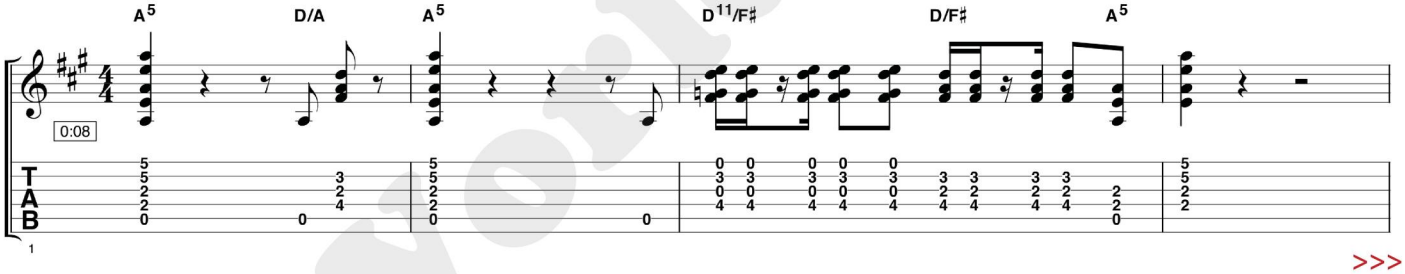
This is the most prominent of the two guitars in the mix so the 16th note rhythms in bar 3 stand out. Strum downstrokes in bars 1, 2 and 4, but use downstrokes and upstrokes in bar 3. We've added pick strokes under the tab for your assistance.

INTRO (GUITAR 2)



This part is much the same as guitar 1. Aside from the simpler open A chord shapes, the main difference comes in bar 3 where you play two ringing chords instead of the busier 16th note rhythm of guitar 1. Make sure to time each chord carefully on beats 1 and 3 with guitar 1.

PRE-VERSE / VERSE



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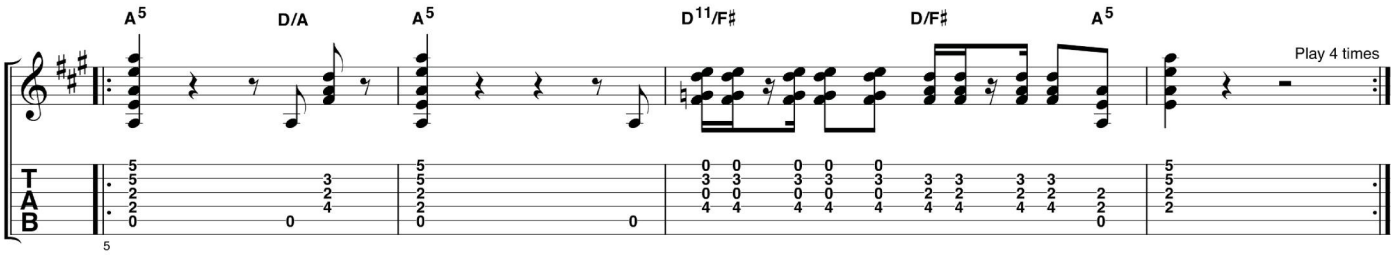
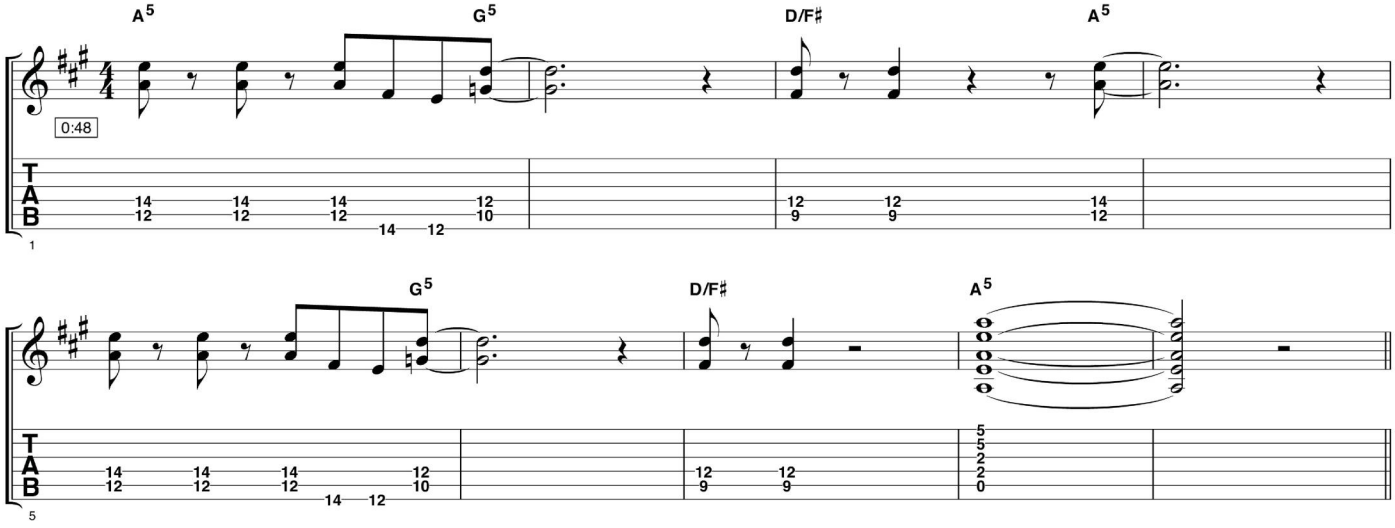
PRE-VERSE / VERSE (CONTINUED)



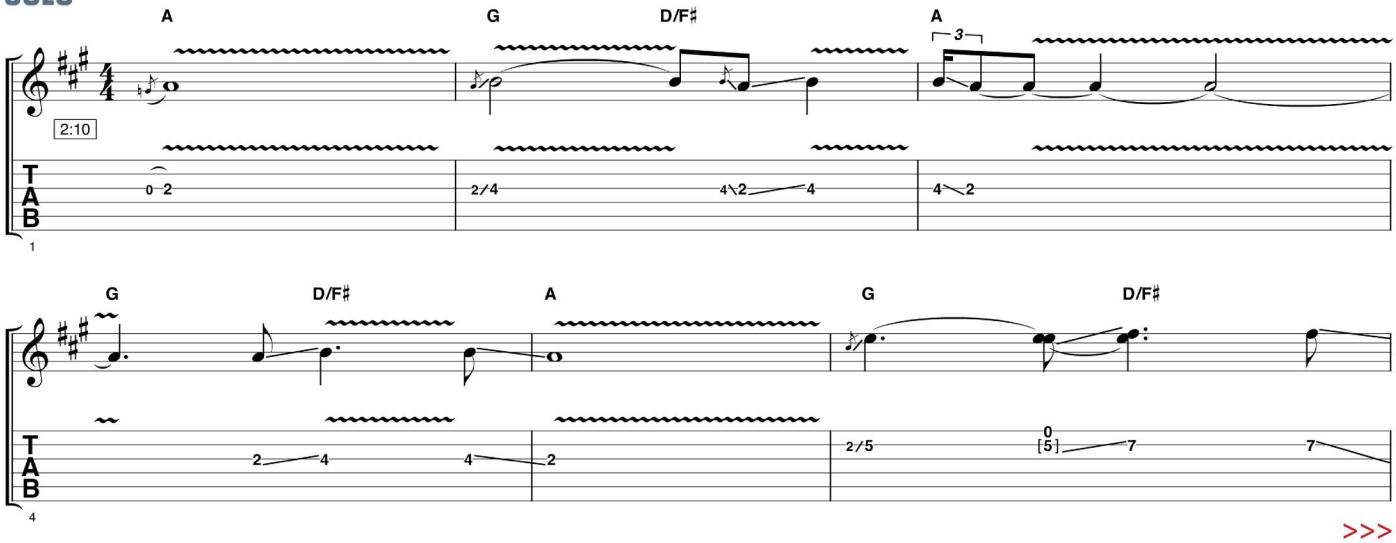
The double-tracked approach continues here, but the two rhythm parts are so similar (and Kossoff doesn't play them quite the same way twice) that we've provided a simpler composite part for one guitar for the pre-verse/verse section. Look back at the two intro guitar parts to see the variations.

CHORUS



Mastering this simple part requires good timing and the ability to play with conviction and authority. In particular, take care to nail the timing of the last offbeat chord in bars 1 and 3. In bar 3, make sure that you play the first chord for half as long as the second chord.

SOLO



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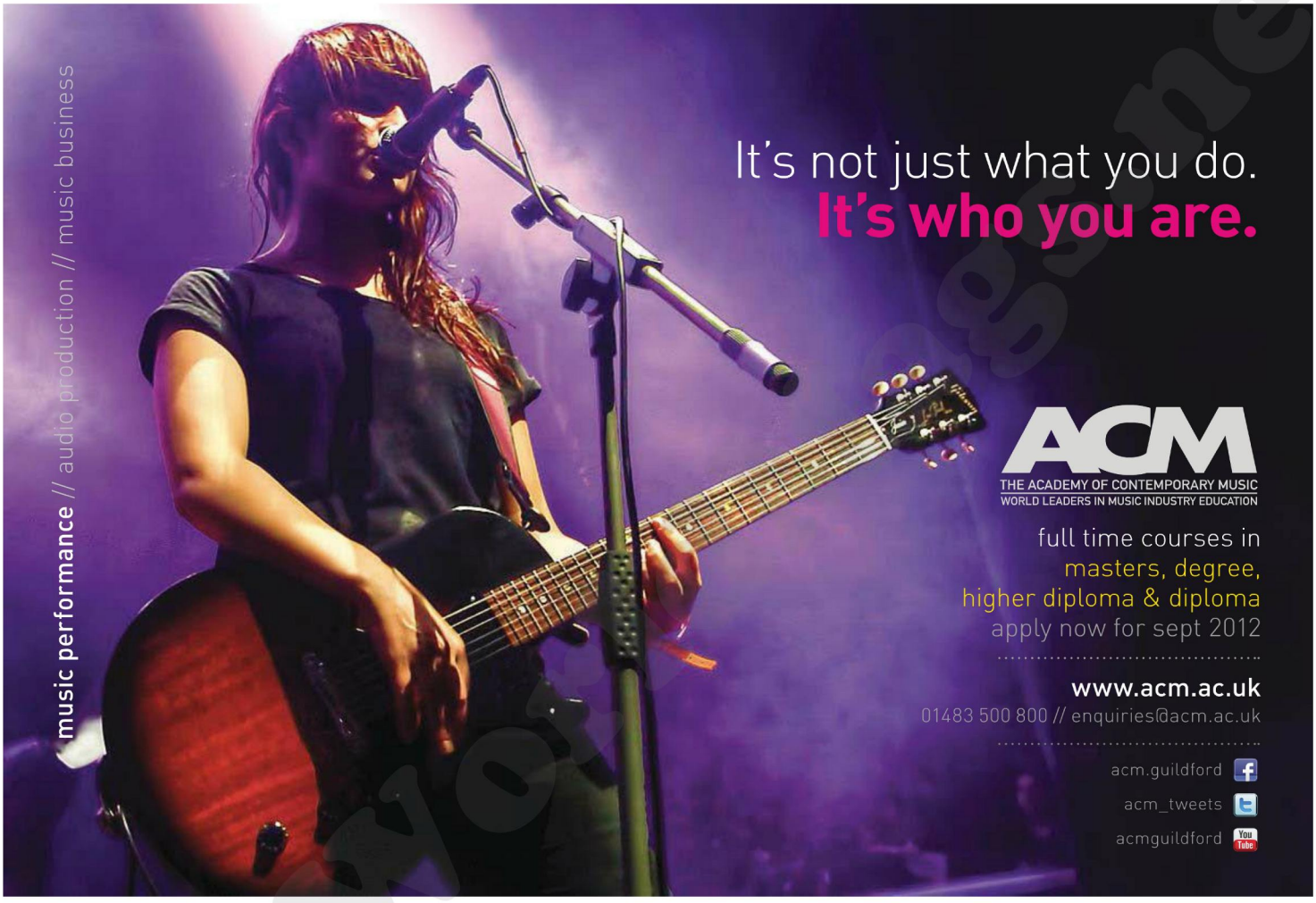
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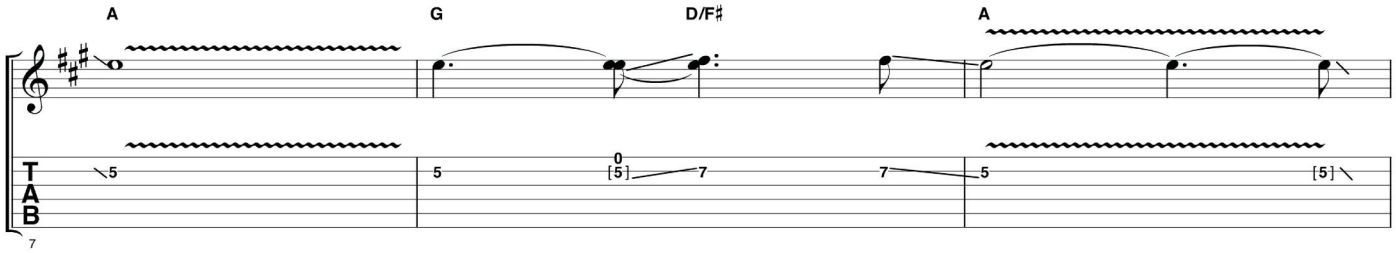
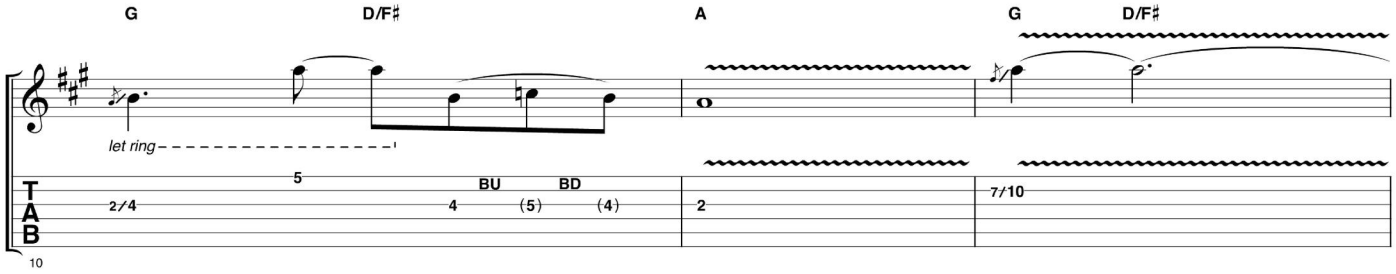
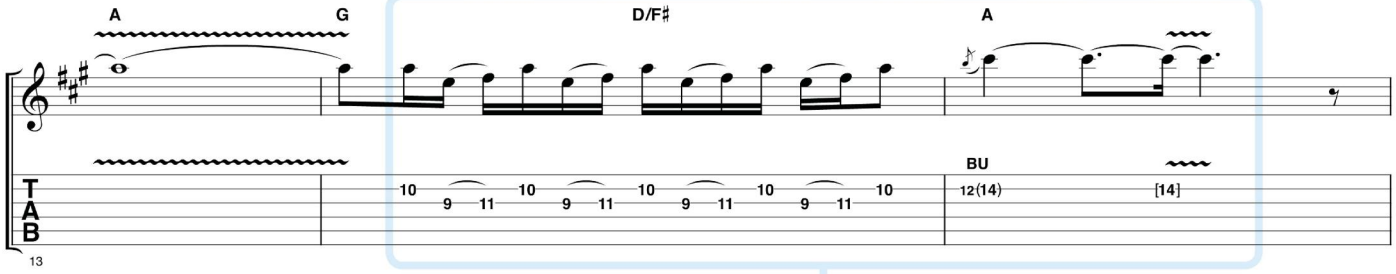
SOLO (CONTINUED)



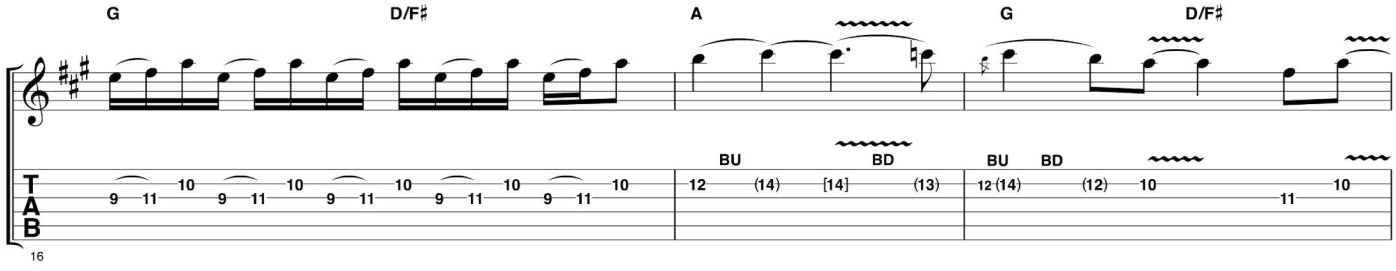




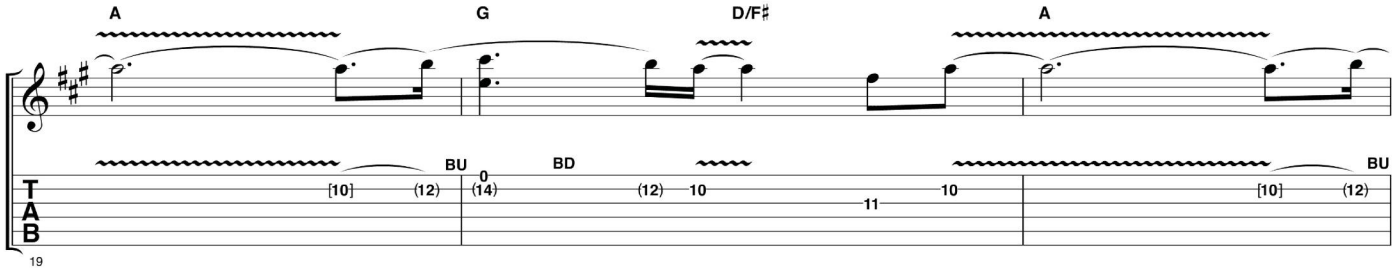
TECHNIQUE FOCUS

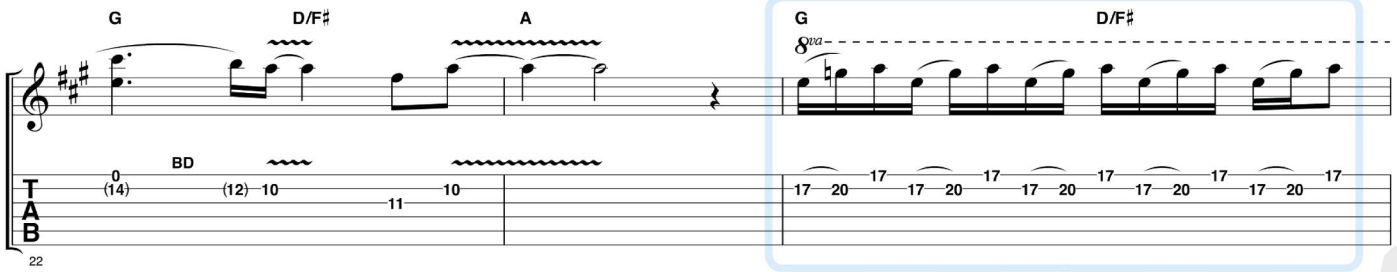
Learn major pentatonic lick

THIS LICK is based on the A major pentatonic scale (A B C# E F#). There are three repeating notes (E, F# and A) and the phrase comes to a close on a bend up to a C#. This is the all-important major 3rd interval in the key of A that is responsible for the 'happy' major sound. Although it's a quick lick, the speed is made easier by the use of a hammer-on from the 9th to the 11th frets. This means you don't have to pick every note. And, despite the speed, the fretting hand part is reasonably simple because you can rest your first and second fingers at the 9th and 10th frets respectively. The speed is only really in the hammer-on. Practise repeating the three-note pattern slowly and gradually build speed.



SOLO (CONTINUED)

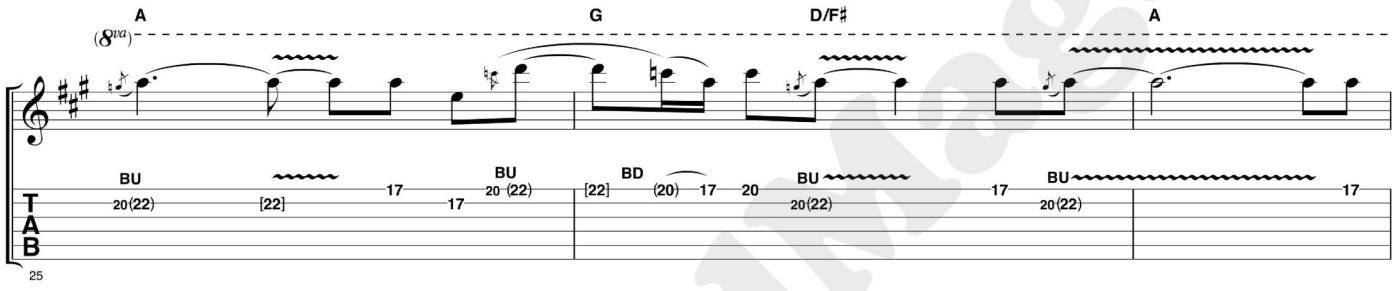


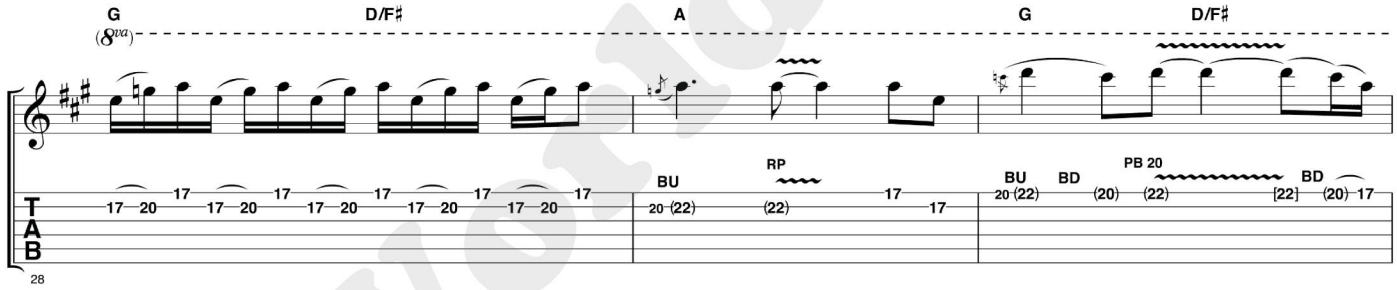


TECHNIQUE FOCUS

Learn minor pentatonic lick

THIS A minor pentatonic (A C D E G) lick is similar to the major pentatonic lick found in bars 14 and 16, in that it's also based on a repeating three-note pattern. The repeating notes are E, G and A. There are also a few C notes in bars 25 and 26 – the all-important minor 3rd interval that gives a 'sad' minor feel. The magic in this solo is how Kossoff switches from major to minor pentatonic scales. The major pentatonic version of this lick in bar 14 has a light, happy feel; fast-forward to the minor version and you get a greater sense of tension. Play the minor lick by barring across the first and second strings, then hammering on with your third finger.





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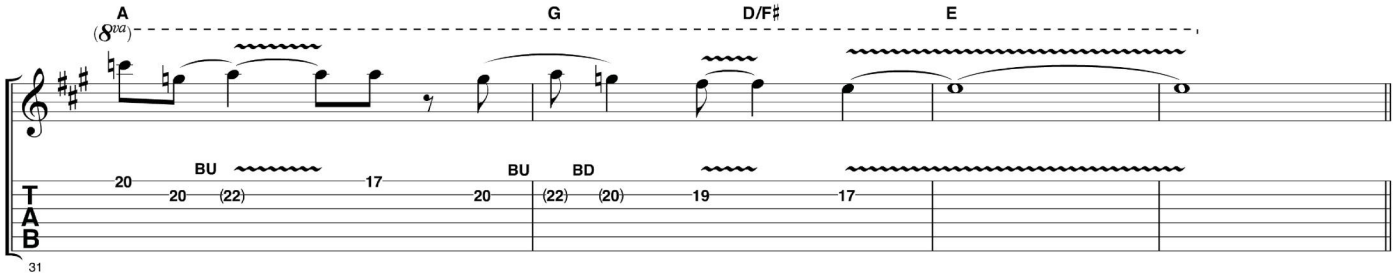
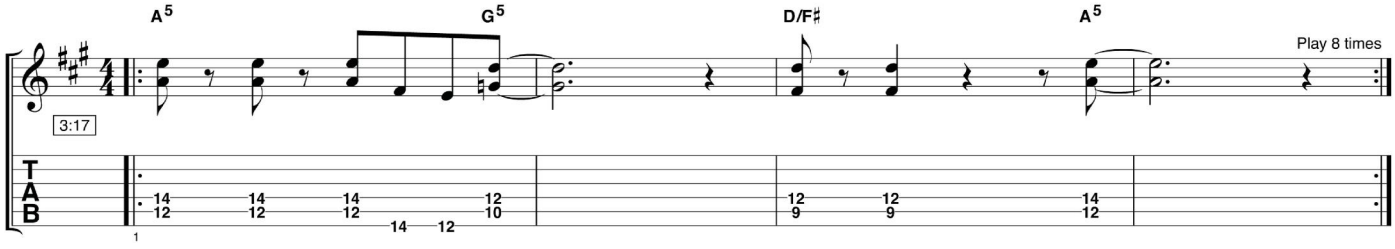
SOLO (CONTINUED)



Kossoff's solo is the perfect example of how to construct a solo that grows in intensity. He starts low down with simple, long-held notes accentuated with his trademark vibrato. He gradually moves higher up the neck, plays a few fast pentatonic licks and finishes with a screaming bend at the 20th fret.

OUTRO



This outro is a repeat of the chorus lick so the same rules apply. The track fades out here, so you may prefer to improvise your own ending.

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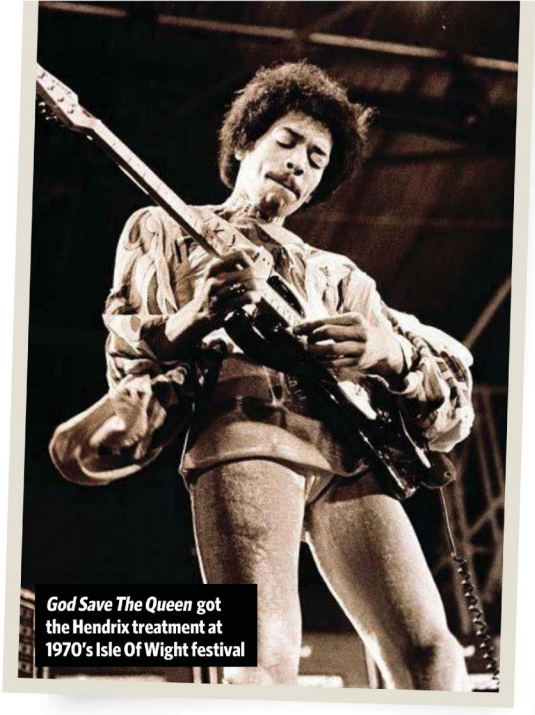

God Save The Queen got the Hendrix treatment at 1970's Isle Of Wight festival

THOMAS Arne (1710-1778) seemed to have had a knack of penning a memorable and stirring British song, composing *Rule, Britannia!*, *A-Hunting We Will Go* and, as arranged here, the (then-titled) *God Save The King*, which has been the unofficial English national anthem for a quarter of a millennium. In fact, there's no prescribed 'official' anthem for England or the UK; it's only determined by custom or popular use, but *God Save The King* (renamed when needed to *God Save The Queen*) has been selected repeatedly by the British people over the years with only *Jerusalem*, *Rule, Britannia!* and *Land Of Hope And Glory* coming in to any contention.

Although Arne is usually credited as the composer and it's his version that's best known today, he may not be the original writer of the melody; a much older keyboard piece from 1619 exists, penned by one Dr John Bull, which shares many of its melodic characteristics. In addition, much of the lyrical content was well known by the time Arne published the work in 1744, and some of the words may be traced as far back as the Bible. Since the 18th century, verses have been added and removed (including some incendiary remarks about the Scots), so teasing out where credit should be given is virtually impossible. These difficulties of historical tracing aside, *God Save The Queen/King* has been indelibly embedded in culture of the British public, heard over the years in countless state ceremonies, sporting events and public broadcasts.

It seems unrelated stylistically, but there is something in the rock guitar sound with its sustained vibrato, vocal-like tone and ability to harmonise so effectively that makes it very well suited for an anthem. The image of a lone standing performer and the cultural implications of the contemporary instrument give a real sense of defiant patriotism to any electric guitar anthem performance. So it seems inevitable that the British national anthem would find its way on to the instrument, but it took some time to get there. Jazzman Dave Brubeck and his quartet (with Paul Desmond) gave the first 'non-traditional' recorded performance of the British national anthem to close the set in their 1958 Manchester performance, while the first recorded 'rock' performance of the tune came almost a decade later when John Mayall's Bluesbreakers performed the piece in their Port Stewart, Ireland concert on 14 November 1967, a rather impromptu two saxophone and drum performance.

"Rock guitar's vocal-like tone is well suited for an anthem"

However, the first famous rock guitar performance was by Jimi Hendrix on 30 August 1970, the last day of that year's Isle Of Wight festival. This was to be nearly the last of Hendrix's performances, just 19 days before his untimely death. A year earlier Jimi had sparked controversy and admiration in equal measure when he gave a rendition of *The Star-Spangled Banner* at the Woodstock festival, echoing the nation's growing disillusionment with the Vietnam War. Though it was imbued with patriotism, Jimi's playing captured the horror of war with guitar-played references to screaming bombs, explosions and artillery fire. His rendition of the British national anthem, though delivered in a less controversial climate, took a similar approach, emulating ambulance sirens, exploring exotic timbres and harmonies, and performed with expressive trills, bends, wobbles from his Uni-Vibe pedal and a threatening feedback. Hendrix's performance is masterful, controlling the chaos of the volume and demonstrating his sophisticated melodic sense – all the more impressive considering that his last words before taking to the stage reportedly were: "How does it go again?"

Despite the fame of Hendrix's rendition, the quintessential electric guitar recording of *God Save The Queen* is Brian May's multi-tracked version on Queen's 1975 album, *A Night At The Opera*. May has a unique and utterly fantastic guitar style, courtesy of a homemade guitar (costing £8 in parts and dubbed the Red Special), an overdriven Vox AC30 amp, treble booster pedal, an old British sixpence as a pick, and a disarmingly expressive arsenal of bends, vibrato, perfect intonation, melodic sensibility and harmonic command. Queen's 1:15 track is underpinned by a simple drum and bass military-style accompaniment and features several layered guitars that provide the soaring melody, harmonic support, various counter melodies and an inventive short extended ending. May's sound has just the right amount of overdrive to provide sustain and harmonic overtones allowing a pleasing blending of the multiple musical voices.

Rock guitar renditions of the British national anthem (and similar traditional melodies) may seem quite 'novelty' and only appropriate as short album tracks or as entertaining moments in a set, but the monumental influence of the YouTube guitar culture has provided the perfect environment for a rebirth of the piece in its guitar form. Several versions are out there, from fingerstyle acoustic to death metal, while multi-instrumentalist Richard Campbell (YouTube member OrpheusStudio) includes it in a clever rock medley of just about every patriotic British tune. So it seems the desire to give *God Save The Queen* the rock guitar treatment shows no sign of abating with YouTube, Brian May's performance for the Queen's 2002 Golden Jubilee standing on top of Buckingham Palace, and even its availability as an optional add-on in *Guitar Hero 5*.

TG's arrangement is reminiscent of May's sound and feel, but uses more modern rock techniques including alternate and tremolo picking, pinched harmonics, doublestops and embedding the melody within legato and tapped runs. This will take a bit of practice to nail, so let's hope you get many chances to play along during the Queen's Diamond Jubilee.

Three of a kind

IF YOU LIKE 'GOD SAVE THE QUEEN', TRY THESE...

BOHEMIAN RHAPSODY
QUEEN

GUITARIST Brian May is a master of the guitar anthem, sculpting multi-layered guitar parts with an exquisite touch and melodic sensibility.

THE BOYS ARE BACK IN TOWN
THIN LIZZY

THIS may seem a long way from *God Save The Queen* but Phil Lynott and co deliver a similar glory in their harmonised guitar arrangements.

STAR-SPANGLED BANNER
JIMI HENDRIX

FOR the grittier US counterpart of this month's track, replete with guitar emulations of the noises of war, check out this seminal Jimi performance.

Photography: LFI

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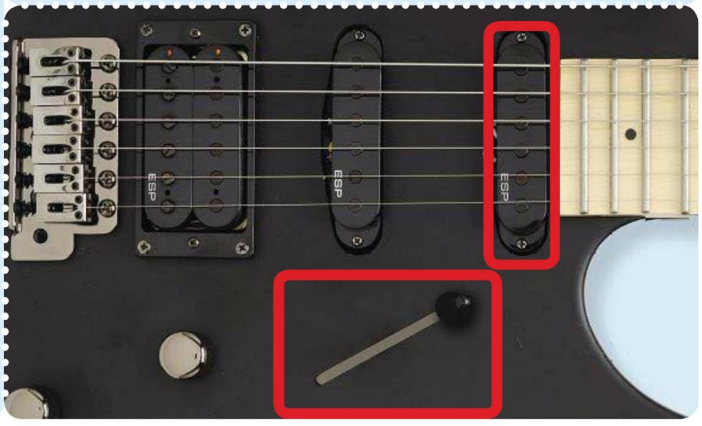
SOUND ADVICE

Everything you need to know before playing 'God Save The Queen'

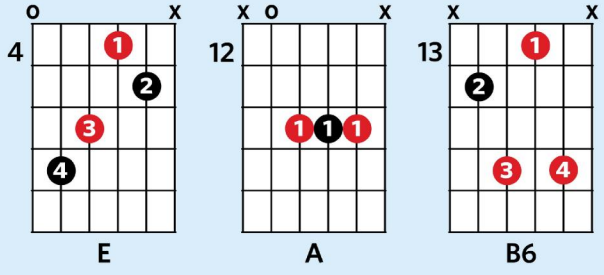
1 Get the sound

THIS track is nearly all lead guitar based and is in the vein of players like Joe Satriani and Steve Vai, who enhance their melodic playing with a myriad of techniques. Any rock-orientated guitar will do the job, as long as you have an amp that can provide a warm, smooth distortion sound. A neck position humbucker is the ideal pickup, but a singlecoil will do the job perfectly well. Too much gain can suck the tone out of your guitar, so use a 'less is more' approach. As long as you can sustain a note for a bar without a huge drop in volume you'll be fine. If you turn your amp's master volume up louder you may find you need less preamp gain. You can also try using a delay pedal to help the notes trail off more naturally.



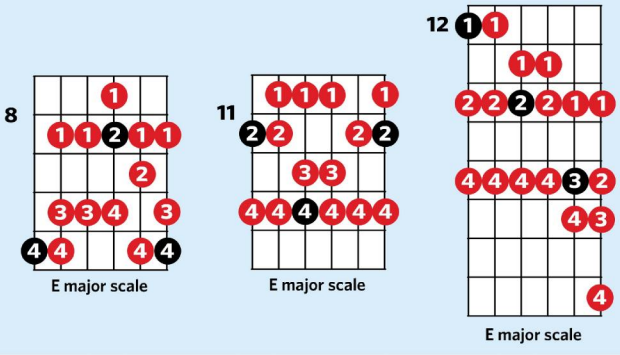
2 Chords

AS mentioned above, this piece is primarily lead guitar based, but the last two bars of chorus 1 use these three shapes in a chord melody. While the B6 chord is shown here in its complete form, you only need to finger the lowest three notes. The A and E shapes, however, should be played in full. The rest of the chord names shown in the tab are 'implied' chords. These are chords created by the overall harmony of the various instruments, but are not actually played as chords on the guitar.



Scales

EVERY note in *God Save The Queen* comes from the key of E major. The notes are distributed between the 8th and 22nd frets, using a variety of scale patterns. A useful approach is to learn the scales based on which finger you're starting with. These three scale patterns all start with their root notes at the 12th fret on the sixth string, but you start each pattern with a different finger.

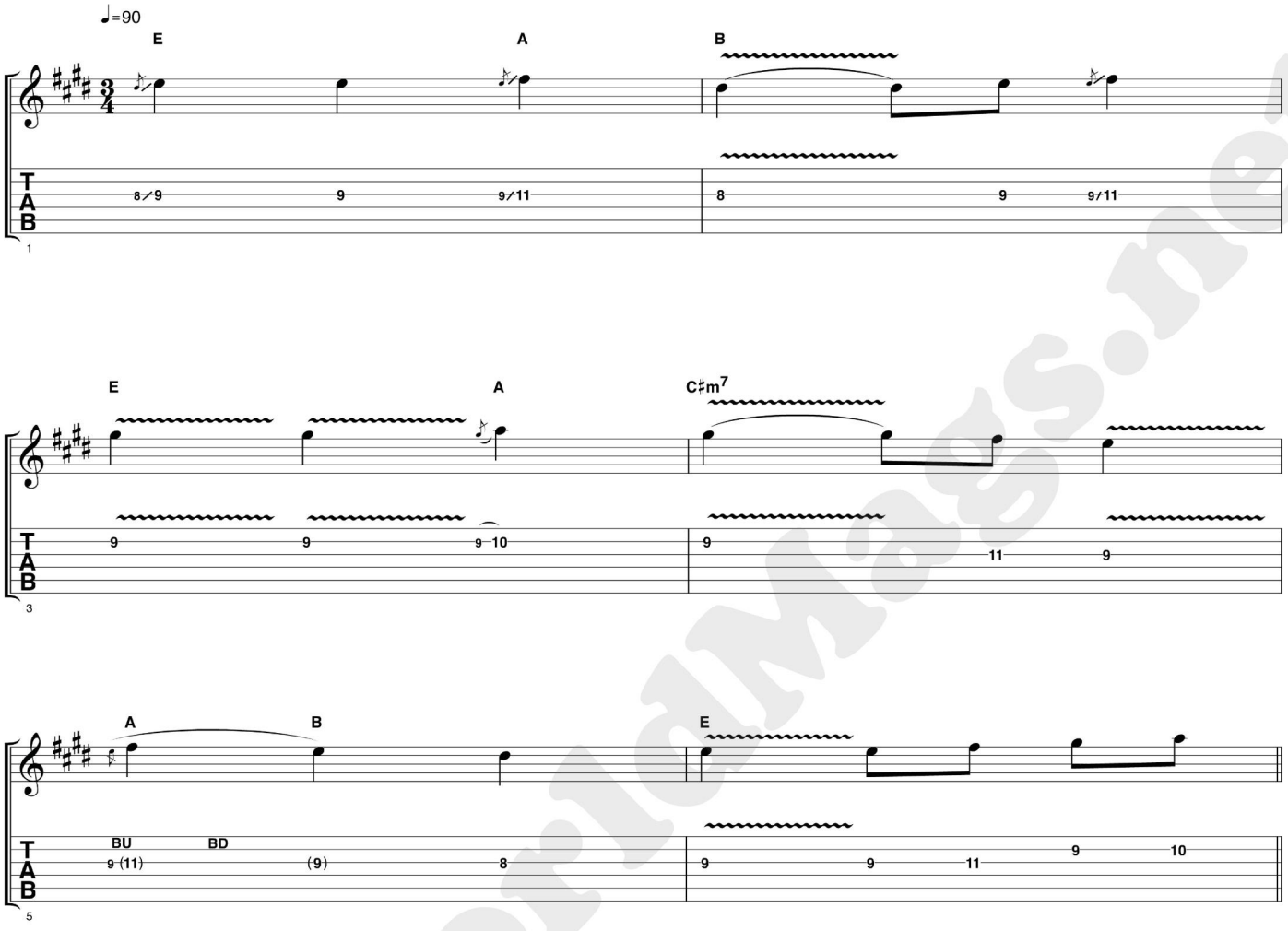


FULL TAB

TRADITIONAL

God Save The Queen

VERSE 1



Transcription: Charlie Griffiths

This section is the basic, no-frills melody and is played in the middle register of the guitar. Focus on making each note full and clear in tone by placing your fingers close behind the fretwire. Use bending, vibrato and sliding techniques to add musicality and personality.

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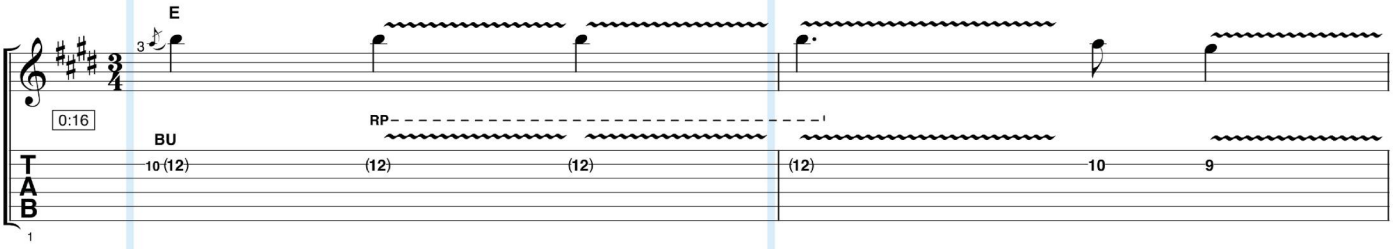
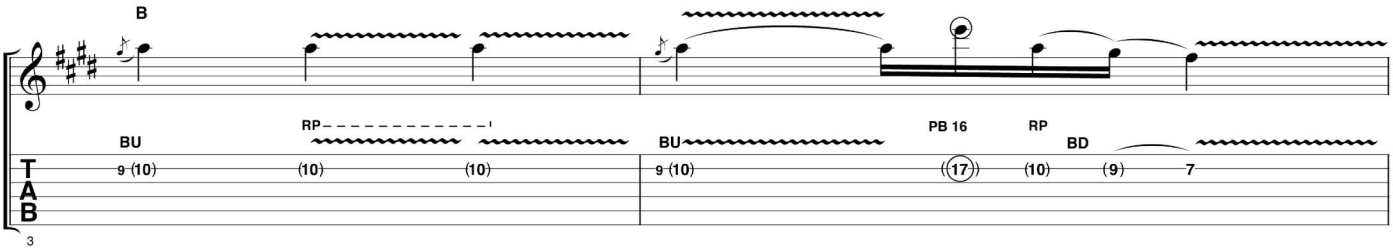
CHORUS 1

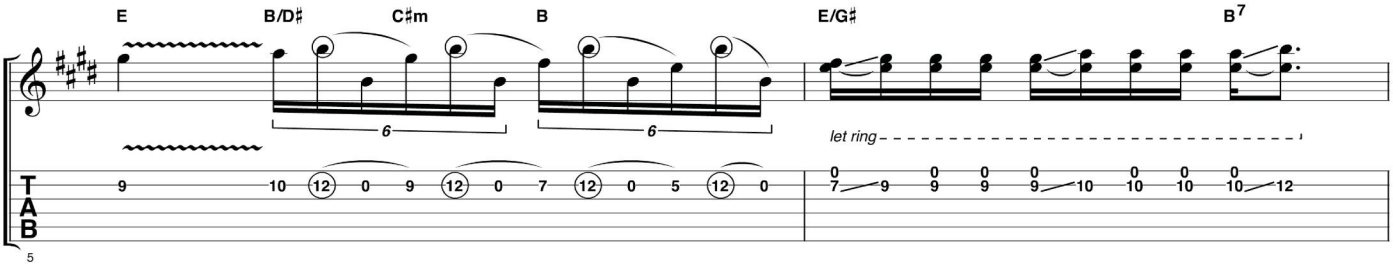


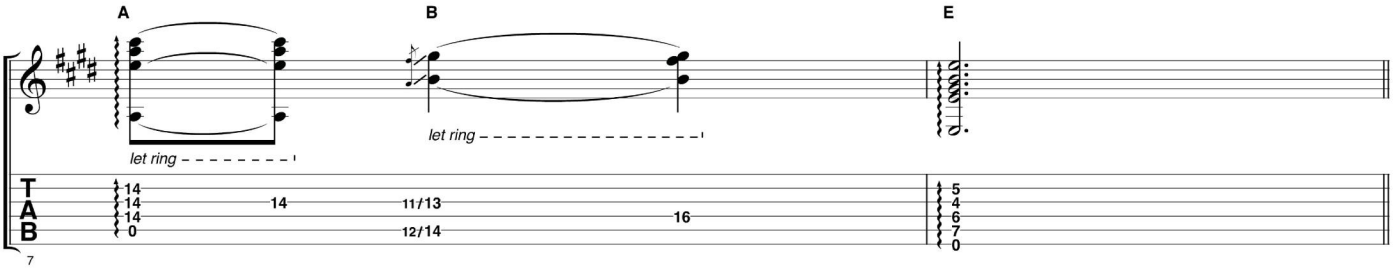
TECHNIQUE FOCUS

Learn bending and vibrato

THIS SECTION requires you to bend the second string from the 10th fret up to the 12th. Use your first, second and third fingers to grip the string firmly and turn your wrist to lever the strings upwards. Hook your thumb over the top of the neck for support. Hold the bend while re-picking the note. Good tuning is essential here – over-bending the string will sound out of tune and horrible! Once you've mastered the string bend try adding that vocal-like quality known as vibrato. Adding vibrato to an already bent string means bending the string down slightly, then bending back up to pitch rapidly and repeatedly. This subtle movement takes practice and control, as accidental over-bending is only a millimetre away...

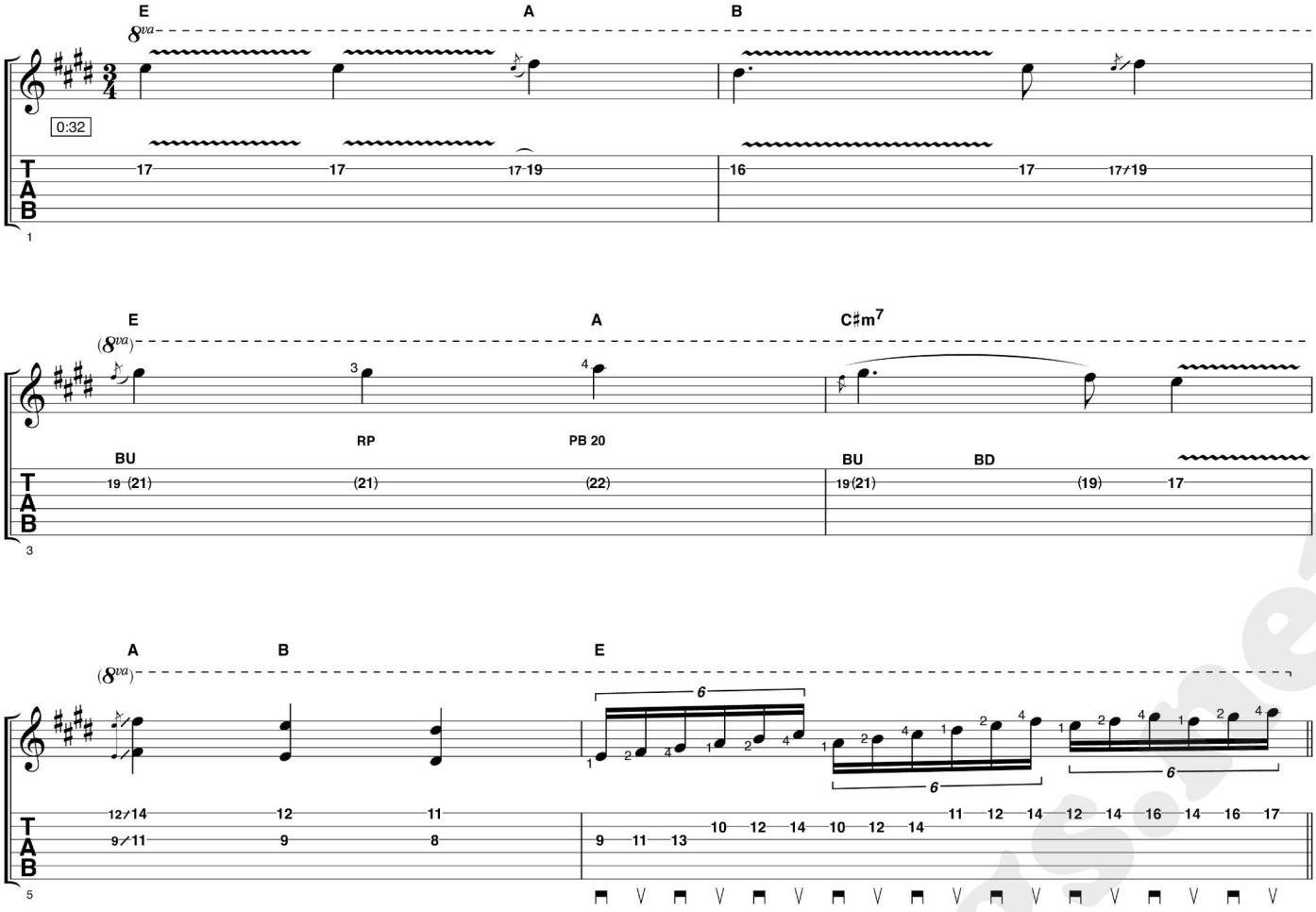






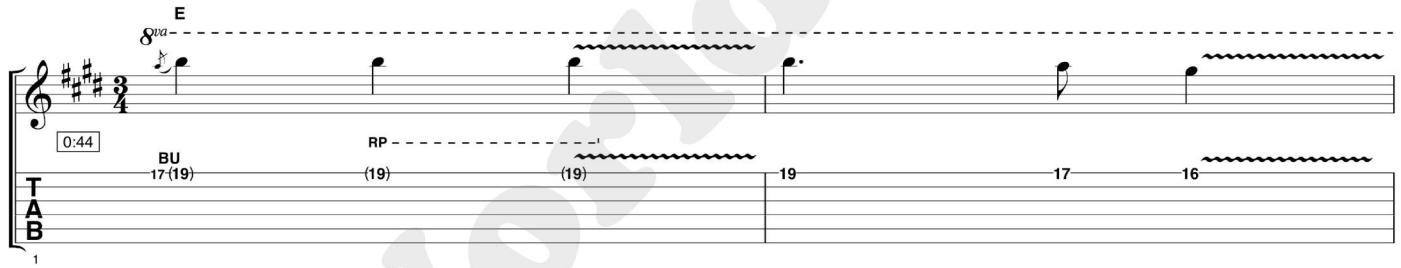
This section uses lots of string bending and vibrato. For the first three bars, bending to the correct pitch is essential, because you have to constantly re-pick the notes. In bar 4, hold the 9th fret bend and tap onto the 16th fret; the resulting note is an E, which is usually found on the 17th fret but, thanks to the string bend, is at the 16th fret here.

VERSE 2



This is a repeat of the verse melody, but this time an octave higher. Again, the use of vibrato and string bending is essential to make the notes come to life. Use your first and fourth fingers for the octave shapes in bar 5. For the final 16th note triplet run, use alternate picking moving from your wrist.

CHORUS 2



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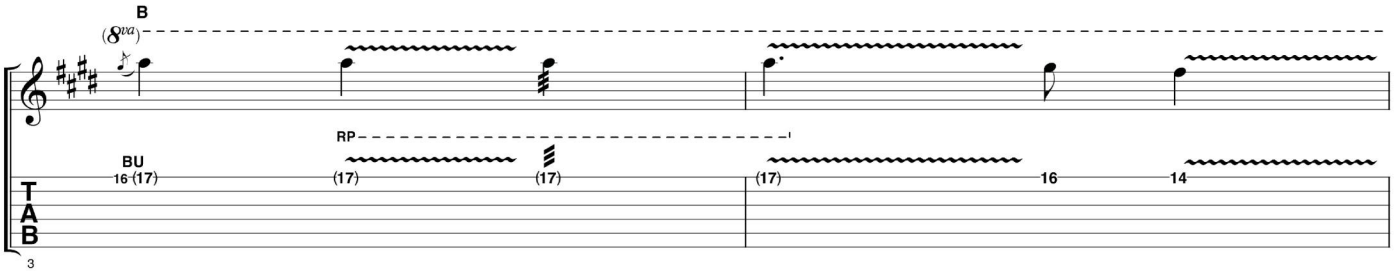
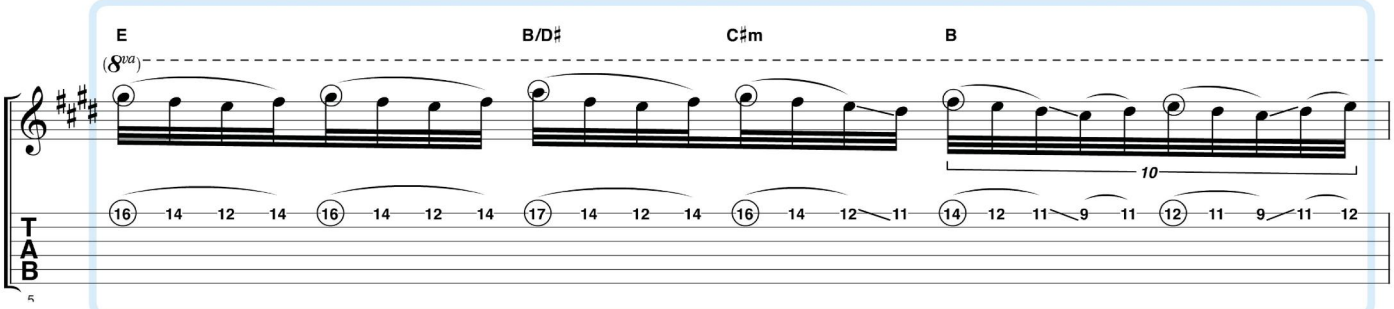
CHORUS 2 (CONTINUED)

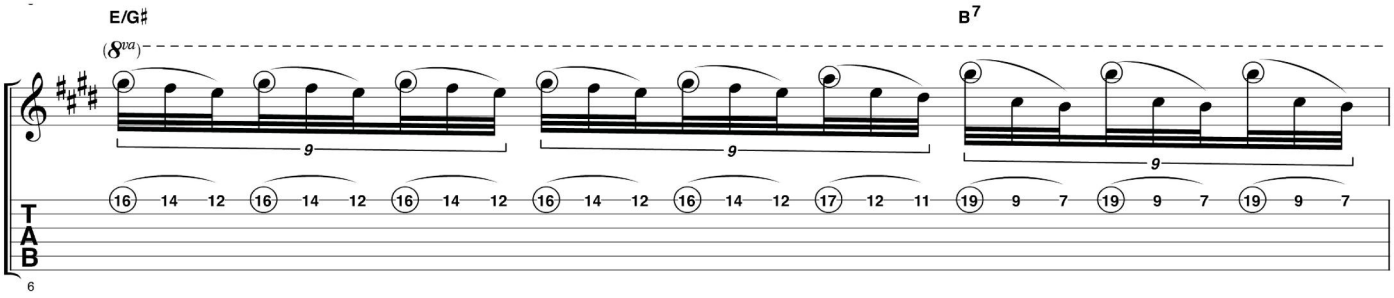


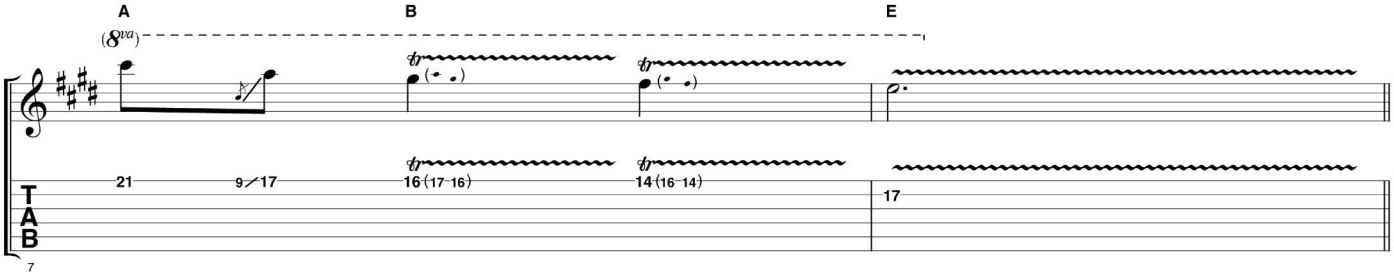


TECHNIQUE FOCUS

Learn tapping

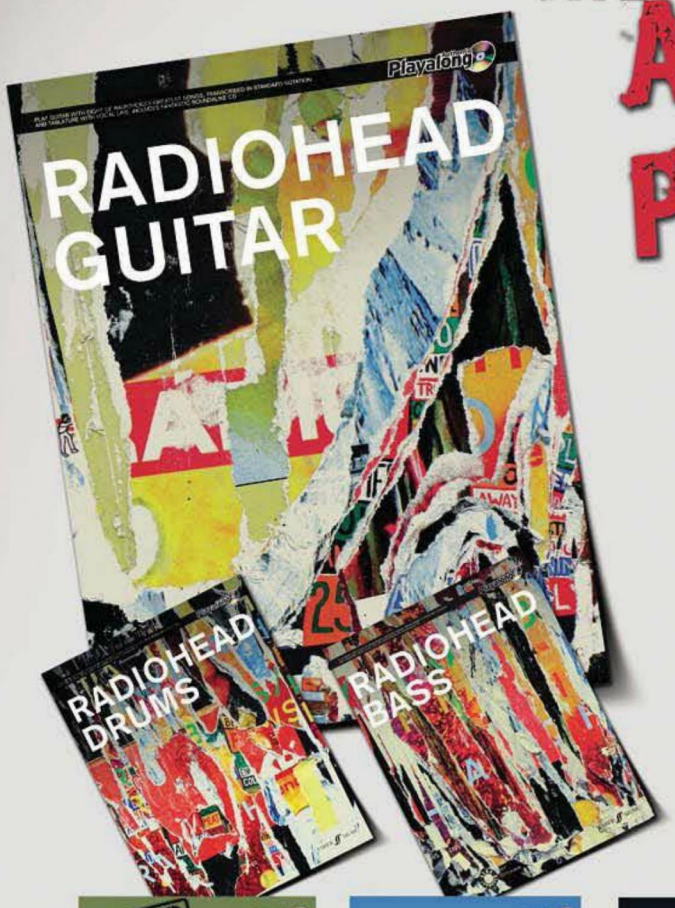
THE TAPPED (circled) notes outline the main melody, so begin by tapping these notes in isolation. If you're holding your pick with your index finger and thumb, then you can use your middle finger to tap the notes (although many players often secret their pick in the crook of their middle and ring fingers, and tap with their index finger). The best approach is usually the one that you feel most comfortable with. Your next choice is whether to pull off from the string in an upward or downward direction. There is no correct or incorrect way, but for tapping on the first string, a downward movement prevents accidentally hitting the adjacent strings. Experiment with both until you find which one works best for you.





Chorus 2 is essentially a repeat of chorus 1, but an octave higher. Look out for the rapid tremolo-picked note in bar 3 (indicated by a ≠ mark in the tab). This tells you to pick the note quickly and repeatedly instead of just once. Practise the tapped lick in bars 5 and 6 in short three- or four-note phrases.

THE AUTHENTIC PLAYALONG SERIES



The brand new, **artist approved** *Radiohead Authentic Playalong* books for guitar, bass and drums are now available for purchase. Each book includes a specially recorded sound-alike CD with backing tracks so you can jam-along with the band yourself! Full performance demonstrations are also included.

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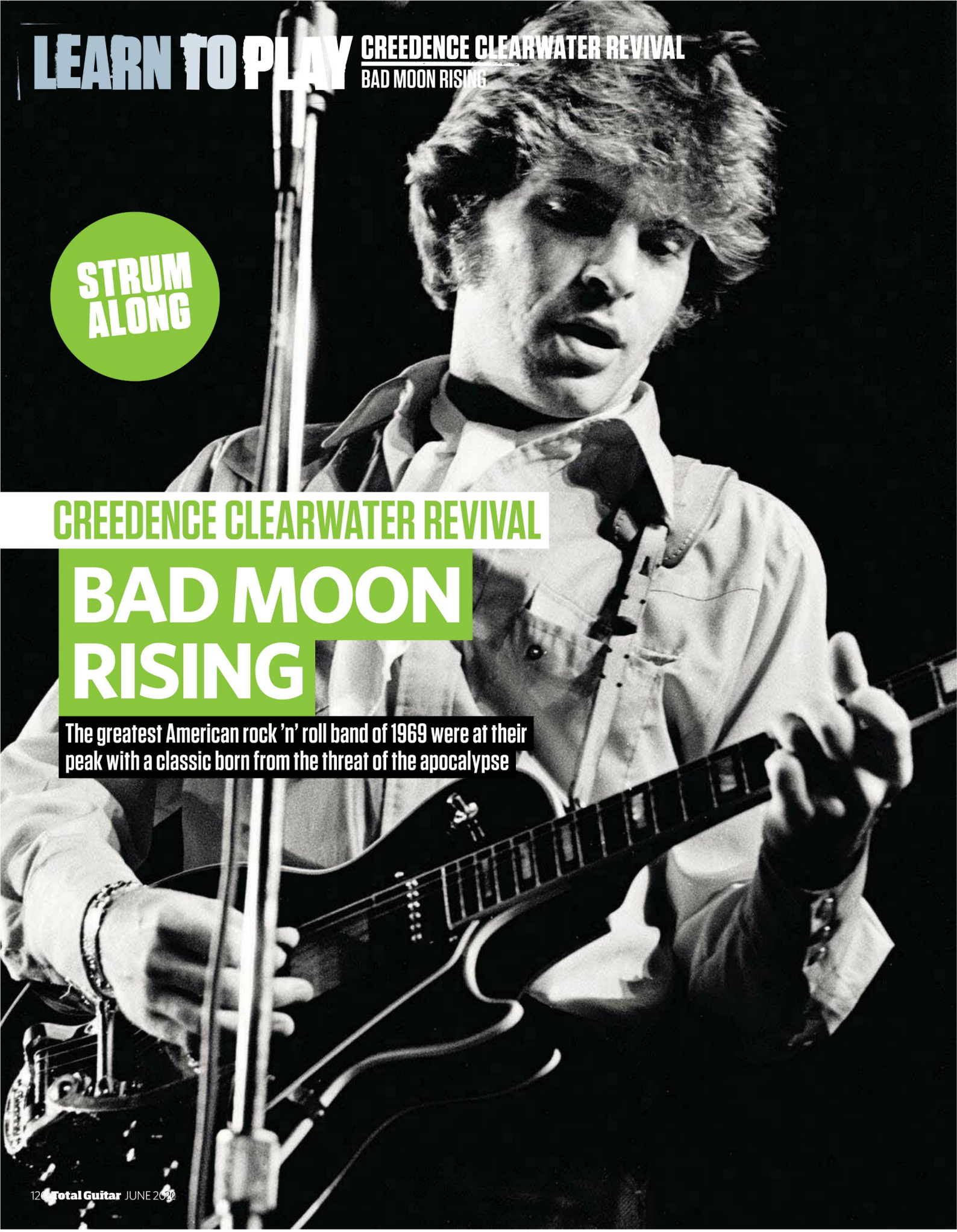
FABER MUSIC

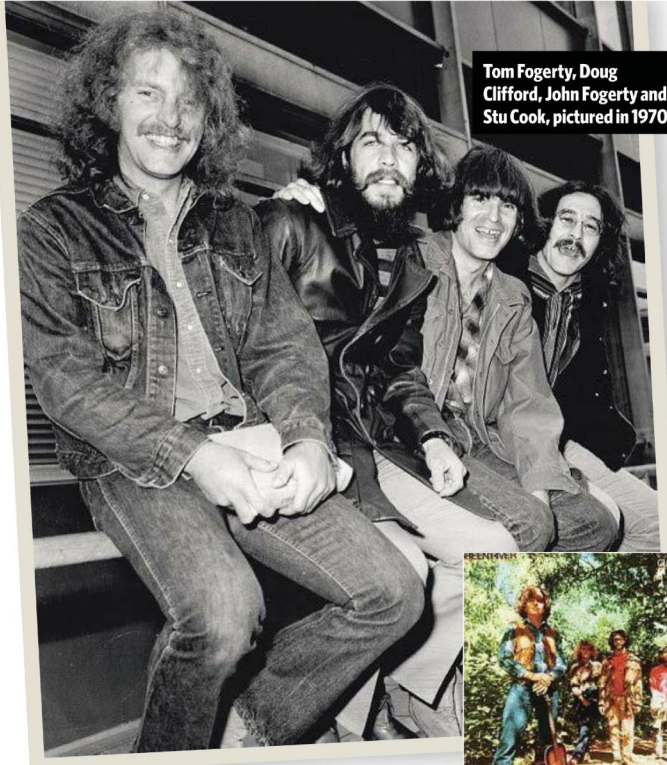
STRUM ALONG



CREEDENCE CLEARWATER REVIVAL

BAD MOON RISING

The greatest American rock 'n' roll band of 1969 were at their peak with a classic born from the threat of the apocalypse



Tom Fogerty, Doug Clifford, John Fogerty and Stu Cook, pictured in 1970

FOR young disciplined bluesmen in plaid shirts and jeans, Creedence Clearwater Revival were nothing less than spectacular in 1969. Nobody seems to know it now but they were the biggest band in America by the dawn of the 70s – perhaps the finest pure rock 'n' roll band the country has ever bred and one whose influence can be heard in bands from Nirvana to The Black Keys. By the end of the 60s, the four-piece had headlined the second night of Woodstock and their lynchpin, lead guitarist and singer John Fogerty, confirmed himself a prolific hit-maker. Creedence released no less than three stellar albums in the same year. Their run of glory would prove short before an ugly dissolution, but it was the smash hit from the second in the trilogy that would prove to be their lasting legacy to the world.

Nevertheless, all three of 1969's *Bayou Country*, *Green River* and *Willy And The Poor Boys* are vital additions to the blues rock canon. Creedence's sound was economic but they could boogie with the best – pop structure, blues strut and the sizzling essence of Americana. Fogerty called it "swamp music": it meant and did serious business. Creedence weren't about image and hedonism; they sang of bayous, catfish, steamboats and 'flattop rider' railway stowaways. Their tales, rooted in the Southern heartlands of America, appealed to the young and old alike, raising their profile dramatically with a stunning run of singles. Not bad for a band from the San Francisco suburbs.

The infectious, horror-inspired *Bad Moon Rising* feels like a long way away from the Golden Gate Bridge. "I got the imagery from an old movie called *The Devil And Daniel Webster*," Fogerty told *Rolling Stone* in 1993. "Basically, Daniel Webster makes a deal with Mr Scratch, the devil. It was supposed to be apocryphal. At one point in the movie, there was a huge hurricane. Everybody's crops and houses are destroyed. Boom. Right next door is the guy's field who made the deal with the devil, and his corn is still straight up, six feet. That image was in my mind. I went, 'Holy mackerel!'"

But the actual meaning goes deeper, as John elaborated. "My song wasn't about Mr Scratch, and it wasn't about the deal. It was about the apocalypse that was going to be visited upon us. It wasn't until the band was learning the song that I realised the dichotomy. You got this song with all these hurricanes and blowing and raging ruin and all that, but it's [snaps fingers] 'I see a bad moon rising'. It's a happy-sounding tune, right? It didn't bother me at the time."

To fuel its foreboding lyricism, musically *Bad Moon Rising* is classic Fogerty. A driving rhythm, less-is-more production and slapback vocal echo that nodded to the songwriter's 50s heroes Elvis, Orbison and the Everlys. Indeed, the *Green River* album is a songsmith coming into his own. "Musically, *Green River* was everything that I was about," Fogerty told *Uncut* earlier this year. "I really enjoyed making it. I was really focused with the arrangements, the rehearsals, the necessities for each song."

Gibsons became one of those essentials, replacing Fogerty's shorter scale Rickenbacker 325. For *Green River*'s predecessor, *Bayou Country*, an ES-175 had become his main squeeze for songs such as *Bootleg* and *Proud Mary*. But that guitar was stolen from his car and the replacement began a loyalty to Les Pauls that has continued ever since. A Les Paul Custom became a staple for his DGCFAD-tuned and barre chorded swamp hits live [*TG*'s version is in standard tuning, EADGBE]. But the playing approach of *Bad Moon Rising* is harking back to Fogerty's Sun Records heroes, namely Elvis' guitarist Scotty Moore. "*Bad Moon Rising* is a kind of a sideways *You're Left, You're Right, She's Gone* from Elvis' *Sun Sessions*," he revealed to *Guitar World* in a 1998 interview. "Back then I couldn't do the alternating bass thumb-pick stuff so I played it with a flat pick and used my fingers for the upper notes. It's built around an open E chord with an added 6th, C#, and again I'm playing the G to G# in the riff."

"Scotty is the man!" he continued, warming to his theme. "He was in the band that defined what the line-up of a rock 'n' roll band would be, he was the lead guitar player melding blues and country and coming up with the bible of rock 'n' roll. That's what you're hearing in the *Bad Moon Rising* riff – blues and country and me ripping off Scotty in my humble way."

In the same interview, Fogerty went on to offer some valuable insight into his song's economic but highly effective solo section, indicative of the Creedence touch. "It's an example of little chords, triads, singing," he explained. "The part is set up like a section of the song. The first phrase goes down and is answered by the second phrase, which goes up. Very simple. It's sometimes hard to stay in that realm because I was like a first grader when I made up that part, but I often long for that simplicity – I think that way. That's the deal, the promise of rock 'n' roll, you might say. It's the contract you make with your audience: to not become a noodler, to not lose them. A long time ago I adopted one of rock's major tenets and stuck with it: be simple and speak powerfully."

Nothing defines CCR's musical legacy more than that. "In 1968 I always used to say that I wanted to make records they would still play on the radio in 10 years," the songwriter told *Rolling Stone*. Over 40 years on, the charms of this song show no signs of fading. **(RL)**

"It's blues, country and me ripping off Scotty" ***John Fogerty***

Three of a kind

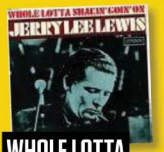
IF YOU LIKE 'BAD MOON RISING', TRY THESE...

SWEET HOME ALABAMA
LYNYRD SKYNYRD

THIS classic track is another slice of country-inspired rock, with a more Southern boogie lilt but an equally simple palette of just three chords.

THE BALLAD OF JOHN AND YOKO
THE BEATLES

LIKE *Bad Moon Rising*, this Beatles track uses three chords: the I, IV and V chords (E, A and B7 here). Country-style guitar licks also pepper the song.



WHOLE LOTTA SHAKIN' GOIN ON
JERRY LEE LEWIS

LEWIS was an influence on Fogerty's vocal delivery. In turn, Lewis recorded a cover of *Bad Moon Rising* in 1973, then again with Fogerty in 2010.

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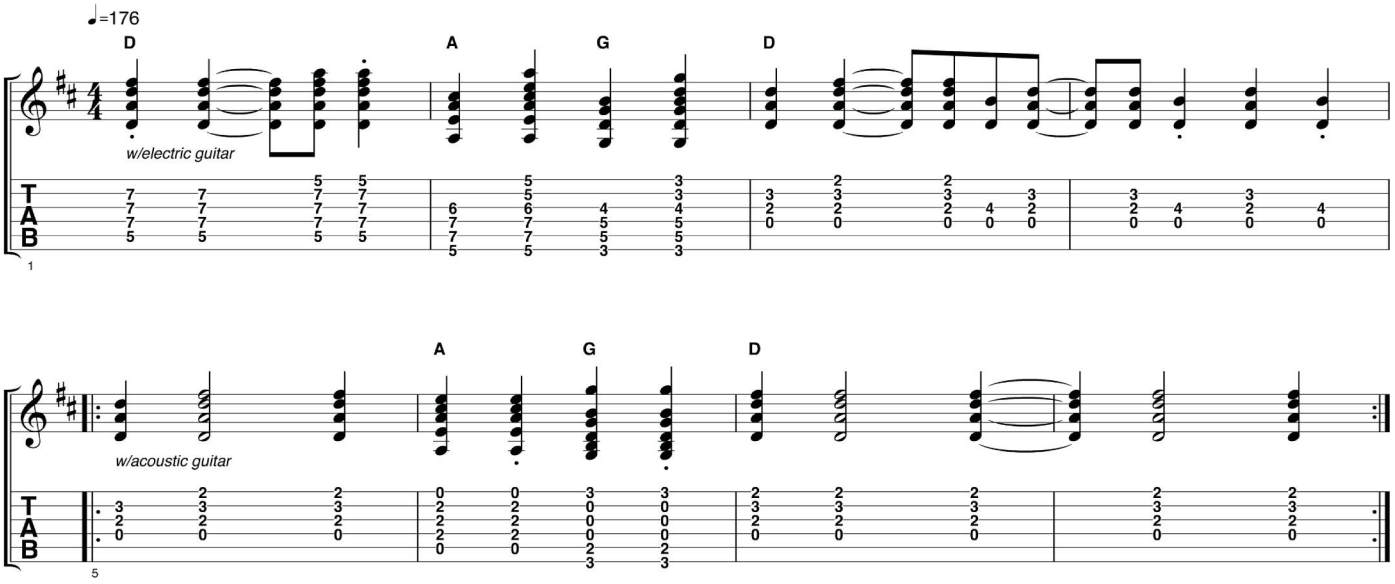
Photography: Gijsbert Hanekroot/Getty Brigden / Associated Newspapers /Rex Features

CREEDENCE CLEARWATER REVIVAL

Bad Moon Rising

STRUM ALONG

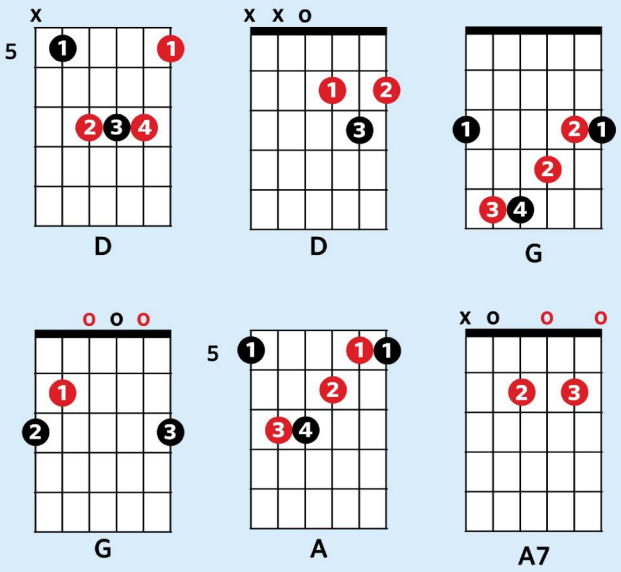
INTRO / VERSE



The intro kicks off with an electric guitar part before being joined with an acoustic guitar. Some chords should be played staccato (marked with a dot over or under the note in the standard notation). Lift your fingers just off the fretboard to mute the strings to create the staccato effect.

Chords

THERE are essentially only three chords to this tune: D, A (or A7) and G. There are two voicings of each chord: the easy open chord voicings (played mainly on acoustic guitar) and the trickier barre chords (played on electric guitar). The original track was recorded in D standard tuning (DGCFAD). While we've stuck with E standard tuning (EADGBE) for convenience, it's still in the original key of D major.



Transcription: Simon Young

'BAD MOON RISING'
Music & Lyrics by John C Fogerty.
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SONG SHEET

INTRO

D A G D

VERSE 1

D A G D
I see the bad moon rising
A G D
I see trouble on the way
A G D
I see earthquakes and lightning
A G D
I see bad times today

CHORUS

G
Don't go around tonight
D
Well, it's bound to take your life
A7 G D
There's a bad moon on the rise

VERSE 2

D A G D
I hear hurricanes a-blowing
A G D
I know the end is coming soon
A G D
I fear rivers overflowing
A G D
I hear the voice of rage and ruin

CHORUS

G
Don't go around tonight
D
Well, it's bound to take your life
A7 G D
There's a bad moon on the rise

SOLO

D A G D x2
G D
A7 G D

VERSE 3

D A G D
Hope you got your things together
A G D
Hope you are quite prepared to die
A G D
Looks like we're in for nasty weather
A G D
One eye is taken for an eye

CHORUS

G
Don't go around tonight
D
Well, it's bound to take your life
A7 G D
There's a bad moon on the rise

CHORUS

G
Don't go around tonight
D
Well, it's bound to take your life
A7 G D
There's a bad moon on the rise

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ESSENTIALS
PALM-MUTED POWERCHORDS

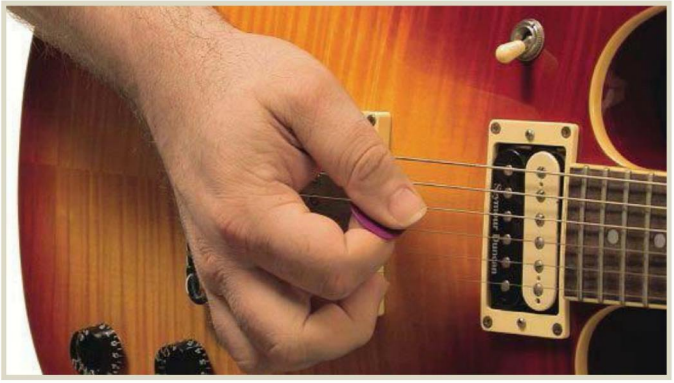
Master the basics of punk and heavy metal rhythm playing with TG's guide to distorted powerchords

PALM muting is a technique that's used extensively on the guitar, particularly in punk and heavy metal rhythm playing where the effect gives a chunky sound to riffs played with a heavily distorted tone. It's easy to play a palm mute. Just rest the side of your pick hand on your guitar strings where they meet the bridge, then pick a string. This should produce a slightly muffled sound instead of the strings ringing out.

The natural chords to pair with palm muting are powerchords. We've given you a few to learn below. Green Day's *Basket Case*, Black Sabbath's *Paranoid*, Metallica's *Enter Sandman* and countless other songs all include fat-sounding, palm-muted powerchords. It really is an essential technique.

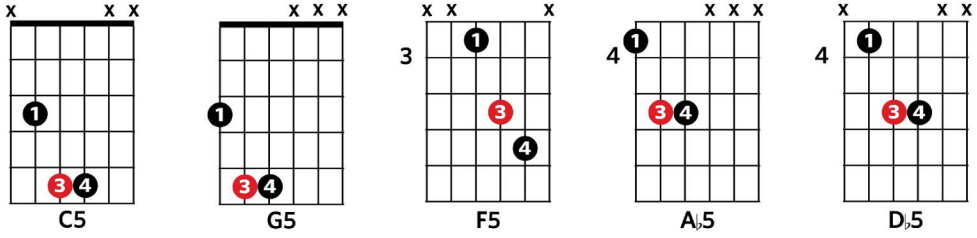
Over the page are four riffs looking at various aspects of palm-muted powerchord playing. They're fun to play so you can treat them as short pieces of music to learn. You can hear the riffs played slowly, and then over a backing track, in the online Video Lesson at the web link above. Once you've learned the riffs (or if you're already well-versed with the technique) they make an ideal palm-muting practice routine. Spend one minute repeating each riff over and again for a decent four-minute refresher or as a simple warm-up exercise.

GET STARTED: HOW TO PALM-MUTE



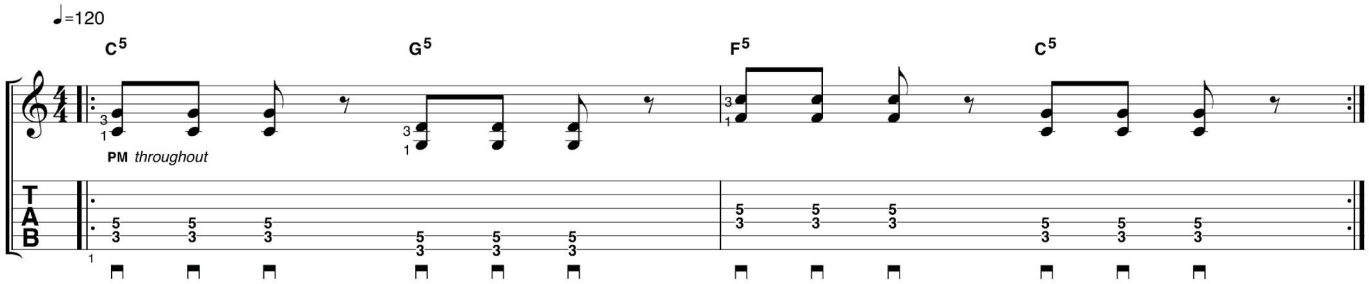
To play a palm mute place the side of your pick hand on the strings where they meet the bridge (picture above left). For a more extreme muting effect bring your hand a few millimetres or so on to the strings. When your hand is at rest your pick should be close to the strings you want to play (picture above right).

GET STARTED: LEARN THE CHORDS



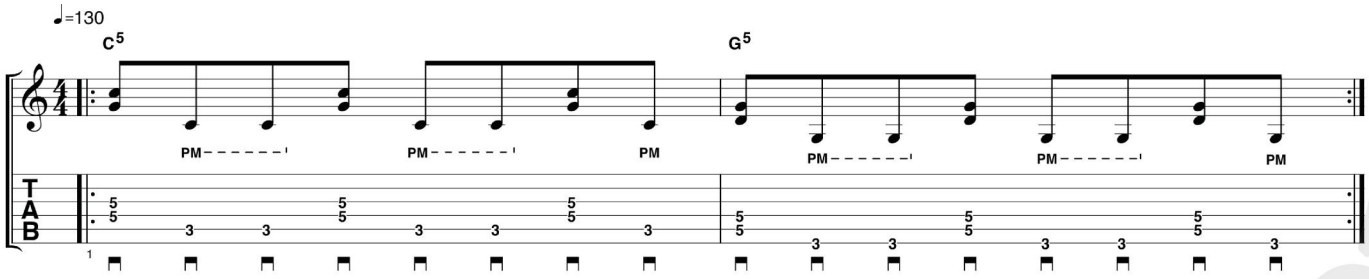
These are the three-string voicings of the powerchords you'll need to know for the following riffs. At times you have to play one, two or all three strings of these chords, so try to memorise the shapes before you start playing the riffs.

MOVING PALM MUTE



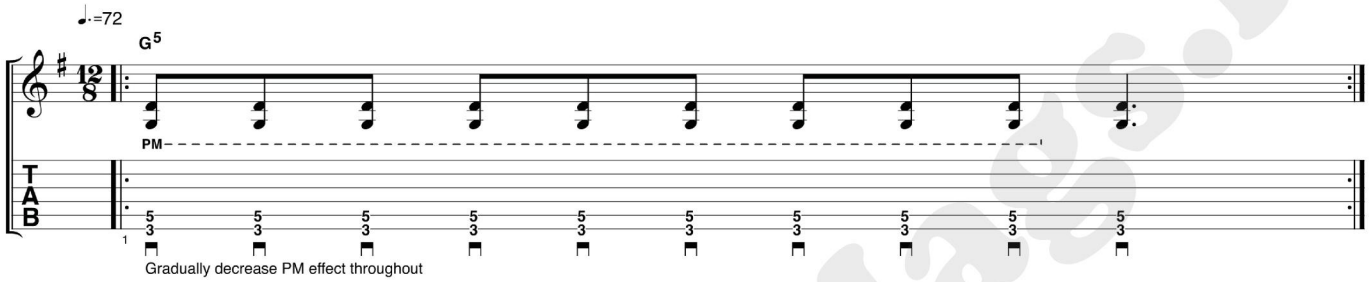
In this riff there are three powerchords (C5, G5 and F5) based on the same shape. What's crucial is that they are played on different strings so you'll need to perform a small pick hand position change so that you target the right strings while still holding a palm mute. It should be a tiny movement of just a few millimetres.

PALM-MUTED ROOT NOTES



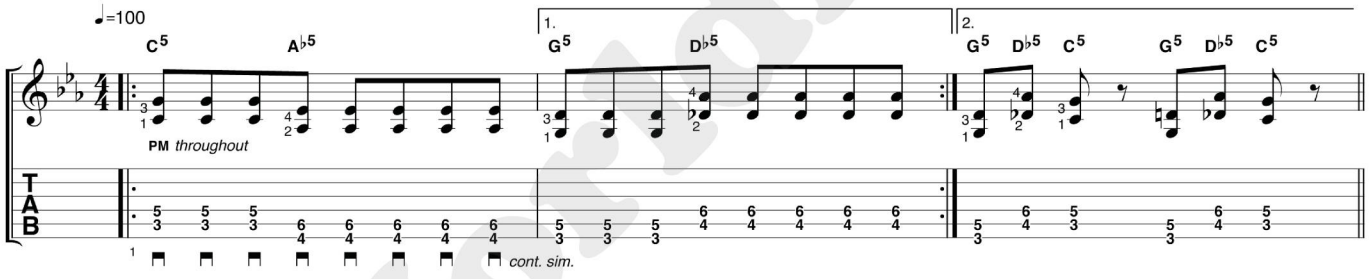
Here in this punk-style riff the idea is to palm-mute the root notes and let the higher notes in the powerchords ring out. We've used a three-note powerchord voicing. Carefully position your pick hand so you palm-mute the lowest string in each chord while the higher notes ring out.

GRADUAL PALM MUTE



The idea here is that you gradually adjust your palm mute from fully muted to no mute at all, so that the G5 powerchord grows progressively louder. Place your pick hand far enough on to the strings that they're silent when you pick. Gradually move your hand onto the bridge. It's one or two inches of movement, maximum.

SPIDER FINGERS



In this Marty Friedman powerchord technique you use all four fingers to play the riff. It may seem tricky but, when mastered, this method is the key to super-fast powerchord playing. It is also a great fret hand exercise. Just as with the previous riffs, rest your pick hand on your guitar's bridge to palm-mute the strings.

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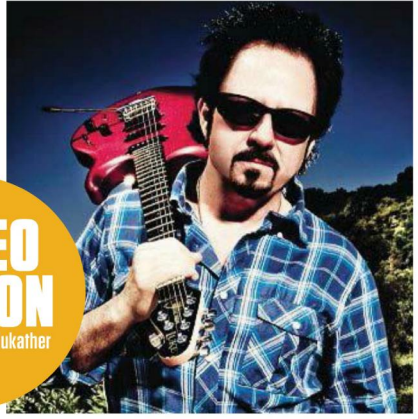
STEVE LUKATHER

Get a peek into an 'off the cuff' improvised solo and steal some ideas for yourself as Lukather rounds up his series of lessons

VIDEO LESSON
www.bit.ly/tg228lukather



Photography: Ash Newell

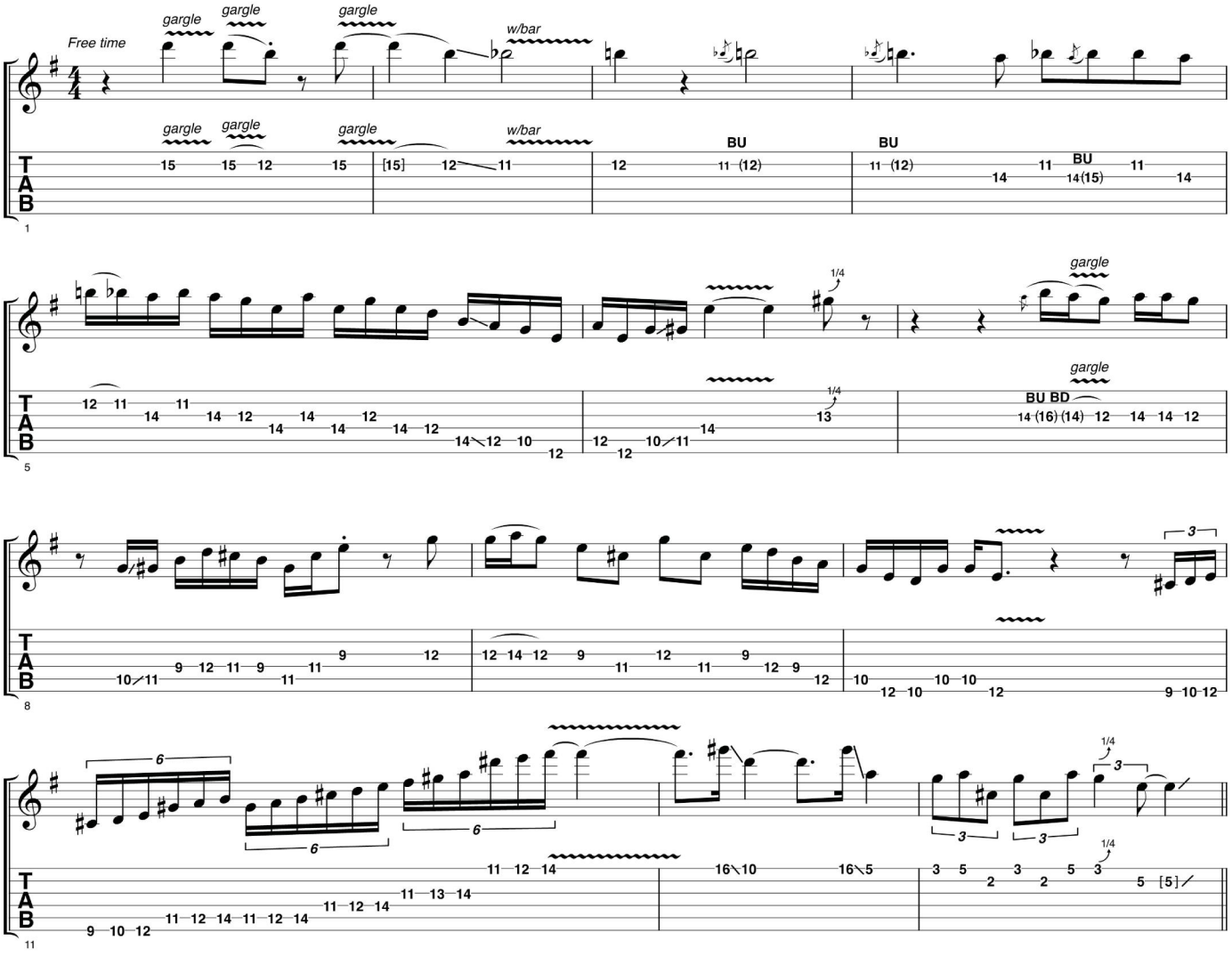
STEVE Lukather has played some of the greatest rock solos in history on Toto tracks like *Rosanna* and *Hold The Line*, to name a couple. He has an incredible knack for playing killer solos that have just the right balance of melody and shred licks along with some top-class phrasing as well.

This month, you get an insider's view on how Luke does this as he makes use of a range of techniques to play an 'off the cuff' improvised solo. Pay attention to how he builds momentum, starting off with long, ringing notes, working his way up to fast 16th notes and sextuplets before resolving with some classic blues phrasing.

This idea of gradually building momentum until you reach a crescendo is the key to writing killer solos. It's definitely worth considering if you usually blow your best licks in the first 10 seconds of a solo.

For more information visit www.stevelukather.net

IMPROVISED SOLO



Look at the techniques Lukather employs to give a sense of gradual momentum to his solo: he generates whammy bar 'gargles' with a gentle thump on the bridge; he plays a non-diatonic B♭ note for a touch of dissonance; and he builds up the speed of his lead licks from slow and melodic to fast and furious.

Words & transcriptions: Charl Coetzee

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STANLEY JORDAN

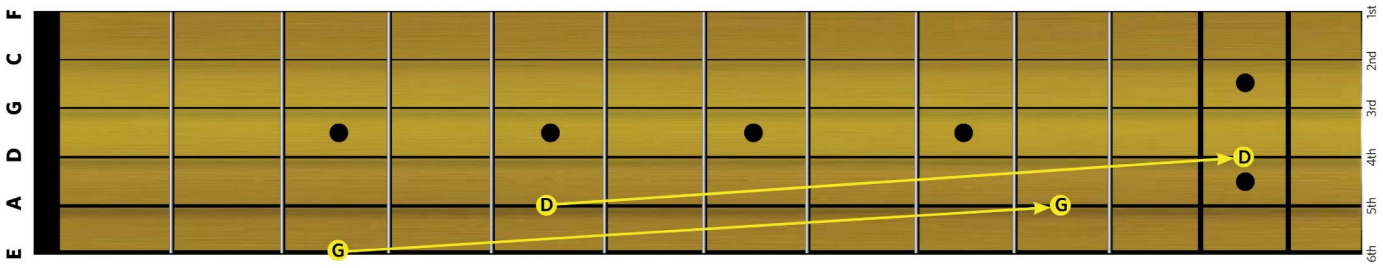
VIDEO LESSON
www.bit.ly/tg228jordan

With some dedicated practice, you can use the same fingering approach with each hand to produce this flashy, octave-based tapped lick

SO FAR in this series of guest lessons from the incredible Stanley Jordan, he has demonstrated various arpeggio and harmonised scale ideas, all played in his own unique two-handed tapping style. In this month's lesson, Stanley demonstrates an amazing two-handed tapped lick in octaves, which really shows how – with practice – the techniques learned over the last three months can be applied in a more musical way.

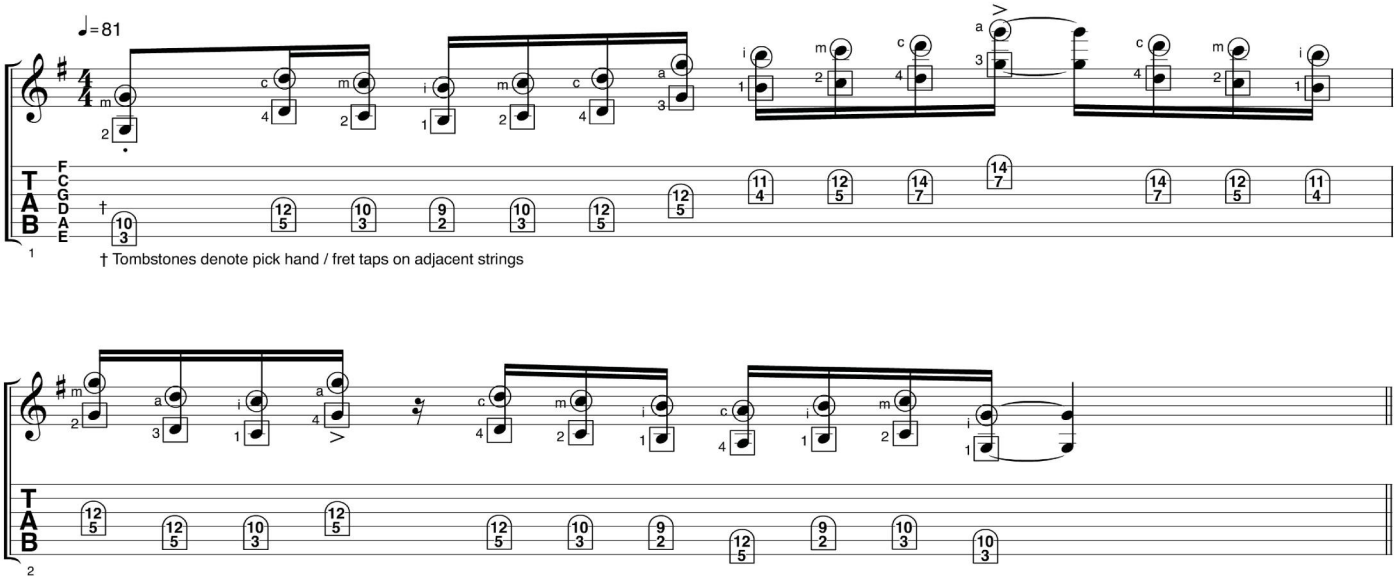
Notice how the fingering is the same for each hand, which should make navigating this lick a little less daunting because your hands don't need to figure out separate fingering approaches. There's no doubt that this is a very tricky and technically demanding lick, however, so make sure that you practise and learn each hand's part independently first. Tackle the part for each hand slowly and in small sections, because the lick has a tricky rhythm to piece together, too. **Stanley's album *Friends* is available to buy at www.mackavenue.com**

OCTAVE SHAPES



It helps if you can visualise the 'shape' of Stanley's tapped octaves – ie, how the notes appear and relate to each other on the fretboard – so we've shown a G and a D octave here for you. Try playing the octaves all around the neck, remembering that low notes are played with your fret hand, high notes with your pick hand.

OCTAVE-BASED TAPPED PHRASE



† Tombstones denote pick hand / fret taps on adjacent strings

Pay close attention to the fingering in both hands here in Stanley's phrase. It's about 20 times easier if you master the fret hand part first, without trying to tap the pick hand part at the same time! Spend the same amount of time on your pick hand before playing both parts together.

Words and transcription: Andy Saphir

Illustration by Sophy Hollington

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VIDEO LESSON
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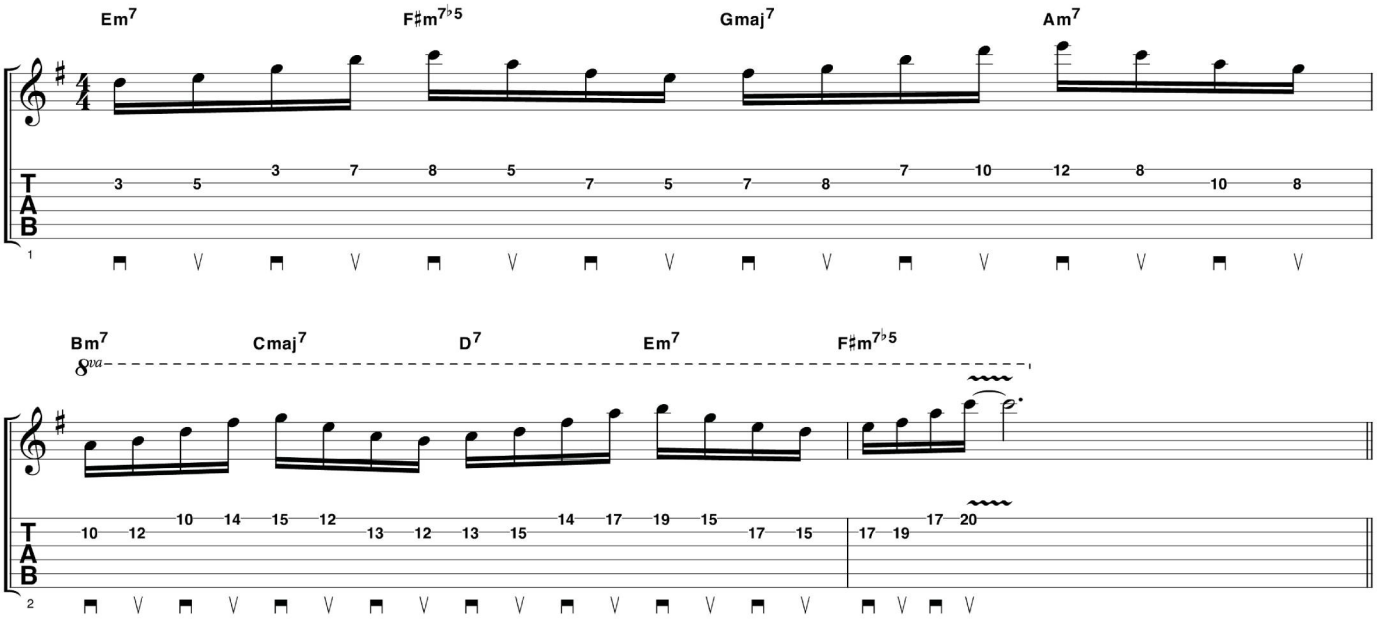
JOHN PETRUCCI'S ULTIMATE WARM-UP

The Dream Theater guitarist continues to demonstrate his two-note-per-string warm-up routine with a slick arpeggio run

AFTER last month's two-note-per-string minor pentatonic patterns, John continues on a similar theme with two-note-per-string arpeggios. This concept makes for a good warm-up and is also a great melodic device for quickly moving up or down the fretboard in a solo. John plays four-note '7th' arpeggios (1 3 5 7) built on each note from the key of E minor (E F# G A B C D). Each arpeggio is arranged in the same format: the 7th and root notes are played on the second string; the 3rd and 5th intervals are on the first string. The arpeggios stay in one key, so there are variations in major/minor 3rds and 7ths, and one case of a ♭5.

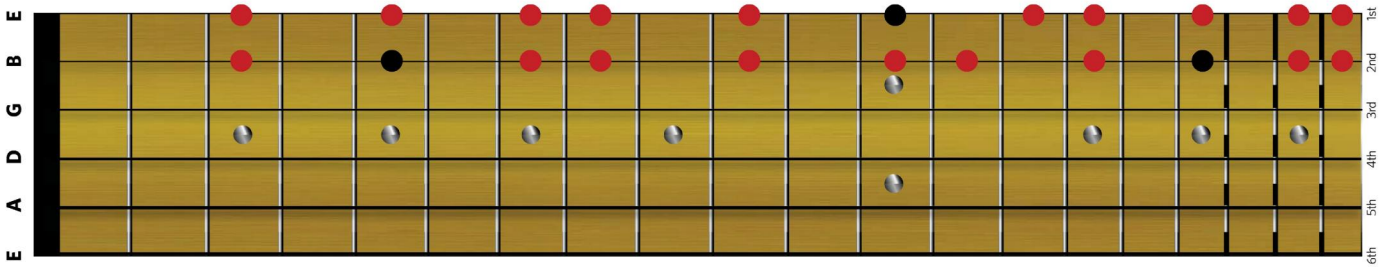
If the arpeggios are new to you, John recommends starting with the major 7th pattern, and moving it up and down the fretboard one fret at a time to get used to the feel. When you're comfortable with this, move on to the other patterns. **For more information, visit www.johnpetrucci.com**

E MINOR DIATONIC ARPEGGIOS



Here John plays through the diatonic arpeggios in the key of E minor on the first and second strings. The 'up one arpeggio and down the next' pattern repeats throughout. John recommends that you move your pick hand from the wrist, with minimal movement from your elbow and finger joints.

E NATURAL MINOR SCALE



This diagram shows an overview of the notes in the arpeggio exercise. Notice where arpeggios share notes and a pattern will emerge: the root note of each arpeggio is also the 7th interval of the next arpeggio up the neck. When viewed together these arpeggios form the E natural minor scale.

Words & transcription: Charlie Griffiths **Photography:** Adam Gasson

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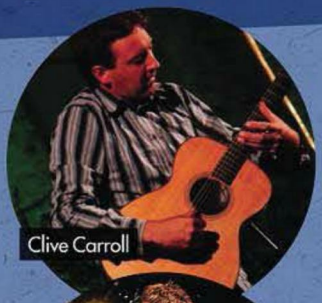
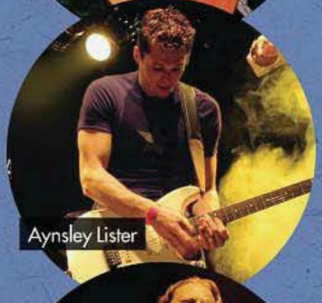

Clive Carroll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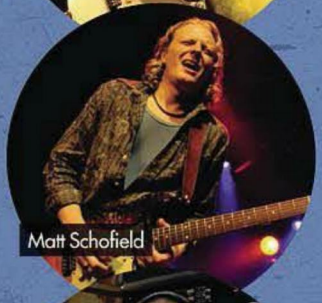
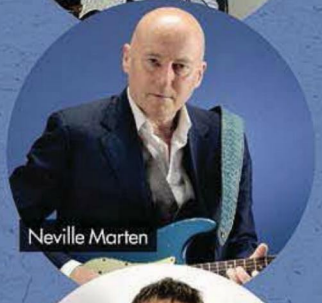

Matt Schofield

Dario Cortese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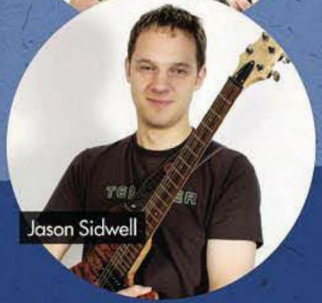
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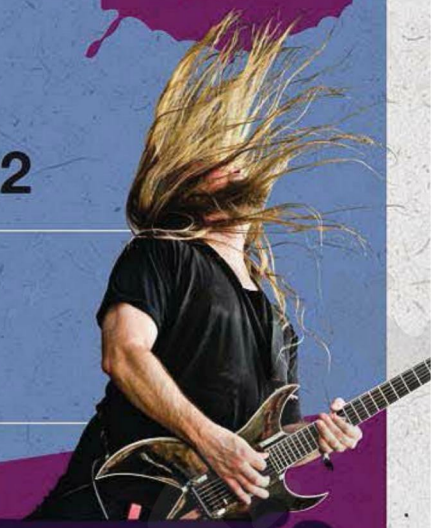

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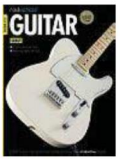
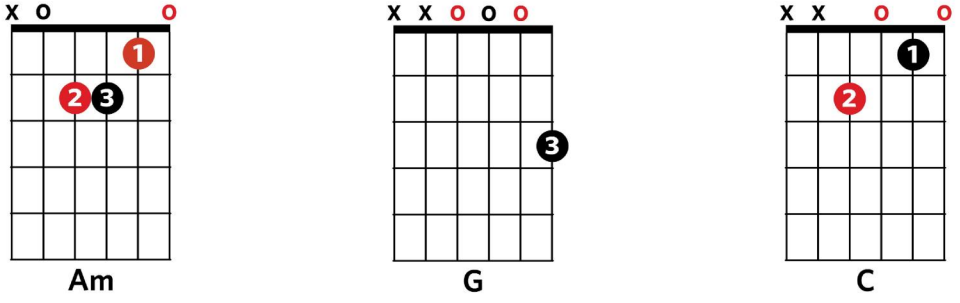


DEBUT GRADE BOOK
We'll be taking you step by step through everything you need to pass the Rockschool Debut exam, but you'll need to buy the Debut Grade book to get the remainder of the syllabus because there's not room to print it all in TG. Go to **www.musicroom.com**

OVER the next few lessons we'll be looking in-depth at the Debut Grade from the new Rockschool syllabus, in particular the piece *101*. *101* is an electronic track in the style of bands like Hot Chip and Bloc Party. It uses strummed and arpeggiated (playing the notes of a chord individually) chords as well as single-note lines. This month we'll be focusing on the first eight bars of the piece, which is based exclusively on the simple chord shapes shown in the fretboxes below.

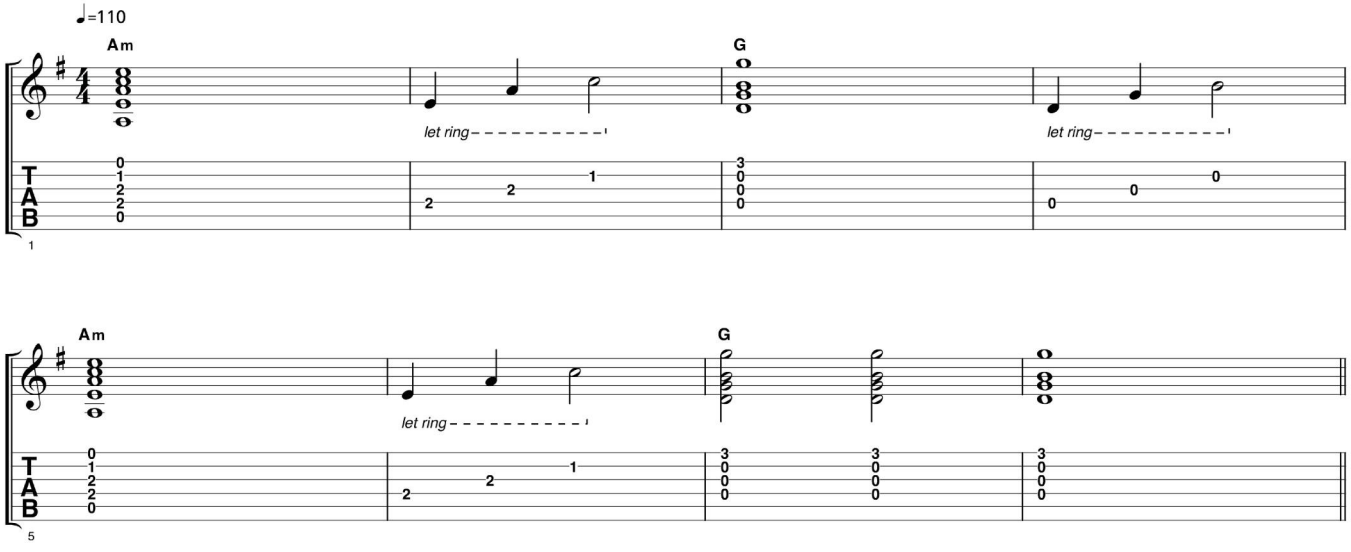
Chords will make up a large portion of your guitar playing, so it's a good idea to perfect your technique early on in your playing career so that you don't have to correct bad habits later on. The Video Lesson shows you how to fret chords accurately, strum them correctly and also covers the tricky arpeggio technique. **For more information on the syllabus go to www.rockschool.co.uk**

CHORDS



These are all the chords you'll need to play *101*. If they are new to you, learn them one at time and then practise changing between them. Be sure to watch the online Video Lesson for tips on how to play them accurately.

101 (BARS 1 TO 8)



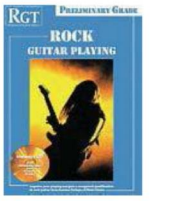
It's best to tackle this section in two-bar chunks so that you work on a single chord change at a time. Then you can piece the whole section together as you progress. Make sure you don't look at your picking hand when you play the arpeggiated chords.

RGT: PRELIMINARY GRADE ROCK SYLLABUS

G MAJOR SCALE

Learn the open position G major scale and bring out a melodic side to your instrumental lead playing

VIDEO LESSON
www.bit.ly/tg228rgt

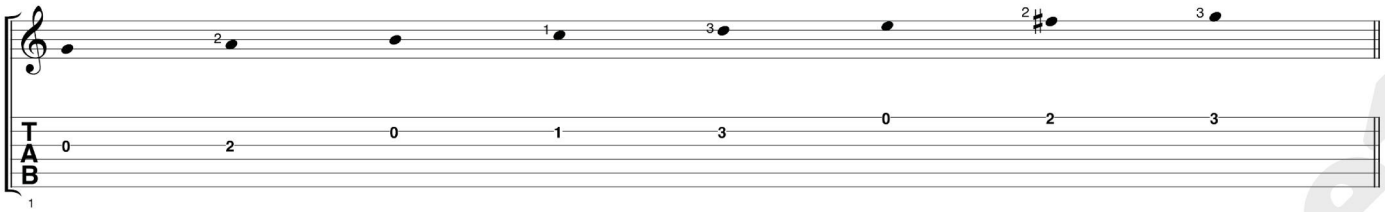


A LOT OF rock lead guitar playing is based on the minor pentatonic and blues scales. However, as this excerpt from *Living Legend* (one of the pieces set for RGT's Preliminary Grade Rock guitar exam) demonstrates, the major scale can be used in instrumental rock guitar tracks as well. Using the major scale naturally emphasises the melodic aspects of the music, and can provide a bright sense of contrast to the more usual minor pentatonic and blues scale-based rock.

The lead guitar line in *Living Legend* is taken from the one-octave open position G major scale pattern shown below. Once you've learned the scale, the track becomes easier to play because you don't have to think about which fingers to use – just repeat the same fingering as you did for the scale. Check out the Video Lesson at the link above to hear the melody performed over a backing track.

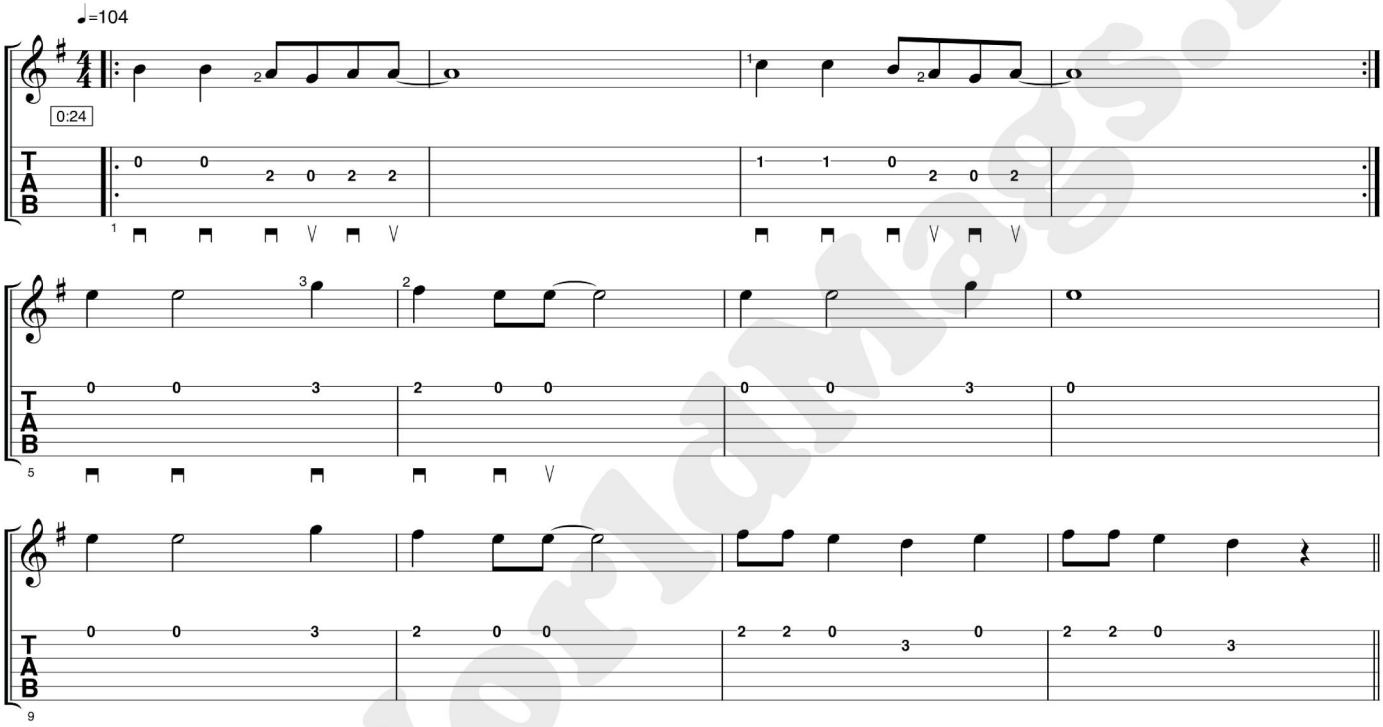
EXAM INFO
RGT is the UK's only specialist guitar examination board. View info on RGT's rock, electric, acoustic and bass guitar exams, and find a registered guitar tutor at www.rgt.org. Obtain RGT exam books at **www.booksforguitar.com**

G MAJOR SCALE



If you decide to take RGT's Preliminary Grade Rock exam you'll need to be able to demonstrate this G major scale pattern. Learning the fingering pattern also makes it easier to play music based on the scale, such as the following extract.

LIVING LEGEND (EXTRACT)



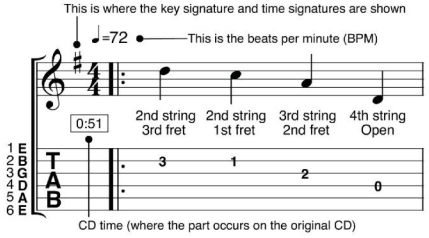
This notation shows the single-note lead guitar line from *Living Legend*. Use your first, second and third fingers for the 1st, 2nd and 3rd fret notes respectively. This means you can keep your fret hand in one position, instead of darting from fret to fret.

worldtabs.net

TAB GUIDE

Get more from TG by understanding our easy-to-follow musical terms and signs

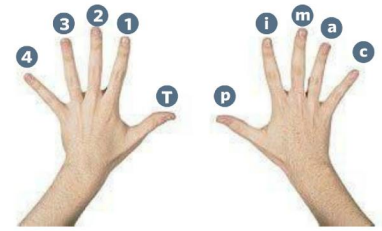
WHAT IS TAB?



TAB is short for tablature, a notational system used to give detailed information as to where notes should be played on the fretboard. Tab appears underneath conventional music notation as six horizontal lines that represent the strings of the guitar, from the sixth (thick) string at the bottom to the first (thin) string at the top. On these lines, numbers represent the frets where you should place your fingers. For example, an A note on the 2nd fret, third string, will be shown as a number '2' on the third line down on the tab. Unfretted strings are shown with a '0'. The key and time signatures are shown in the traditional notation. TG also includes a timestamp to tell you where in the original track you'll find each example. Finally, a tempo marking is expressed in beats per minute.

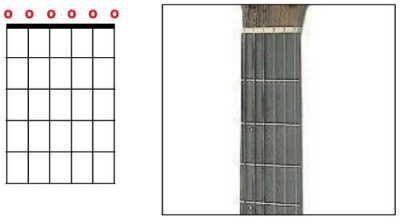
FRET BOXES: CHORDS, SCALES AND CAPO NOTATION

HAND LABELLING



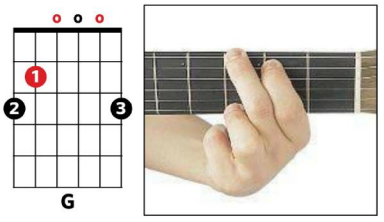
HERE are the abbreviations used for each finger. Fretting hand: **1, 2, 3, 4, (T)** Picking hand: **p (thumb), i (index), m (middle), a (annular), c (little finger)**

NUT AND FRETBOARD



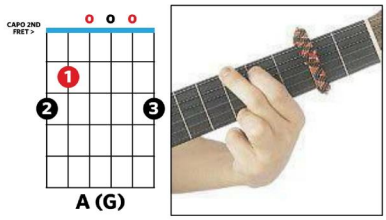
THIS fretbox diagram represents the guitar's fretboard exactly, as seen in the photo. This design is used for ease of visualising a fretboard scale or chord quickly.

CHORD EXAMPLE



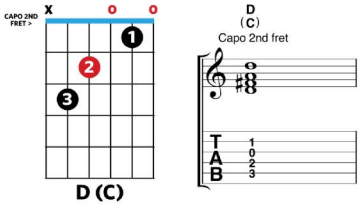
THIS diagram represents a G chord. The 'o's are open strings, and a circled number is a fretting hand finger. A black 'o' or circled number is the root note (here, G).

CAPO EXAMPLE



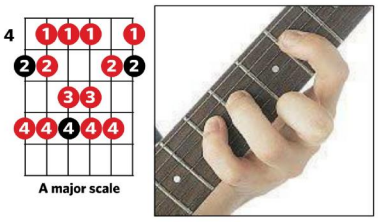
THE blue line in the diagram represents a capo – for this A chord, place it at the 2nd fret. Capos change the fret number ordering. Here, the original 5th fret now becomes the 3rd fret, 7th fret now 5th fret, etc.

CAPO NOTATION



HERE the chord looks like a C in the tab, but the capo on the 2nd fret raises the pitch to make it a D. The 2nd fret capo'd notes are shown with a '0' in the tab as if they were open strings.

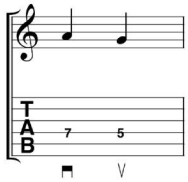
SCALE EXAMPLE



THE fret box diagram illustrates the fret hand fingering for the A major scale. The photo shows part of the scale being played on the fourth string with the first, third and fourth fingers.

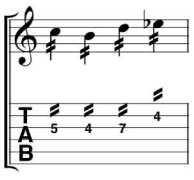
GUITAR TECHNIQUES: PICKING

DOWN AND UP-PICKING



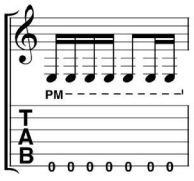
THE symbols under the tab tell you the first note is to be down-picked and the second note is to be up-picked.

TREMOLO PICKING



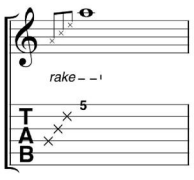
EACH of the four notes are to be alternate-picked (down and up-picked) very rapidly and continuously.

PALM MUTING



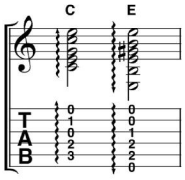
PALM-MUTE by resting the edge of your picking hand palm on the strings near the bridge saddles.

PICK RAKE



DRAG the pick across the strings shown with a single sweep. This is often used to augment a rake's last note.

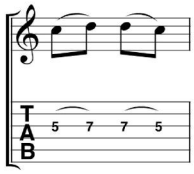
ARPEGGIATED CHORD



PLAY the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

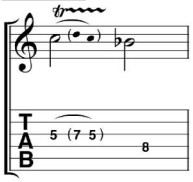
FRETTING HAND

HAMMER-ON & PULL-OFF



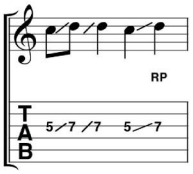
PICK the first note then hammer down on the string for the second note. Pick the third note and pull-off for the fourth note.

NOTE TRILLS



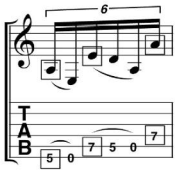
AFTER picking the first note, rapidly alternate between the two notes shown in brackets using hammer-ons and pull-offs.

SLIDES (GLISSANDO)



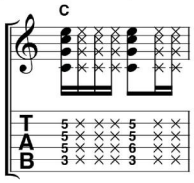
PICK the first note and then slide to the next. For the last two notes pick the first, slide to the next and then re-pick it (RP).

FRET HAND TAPPING



SOUND the notes marked with a square by hammering-on/tapping with your fret hand fingers, instead of picking.

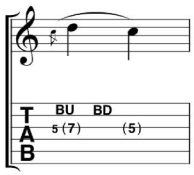
FRET HAND MUTING



X MARKINGS represent notes and strings that are muted by your fret hand when struck by your picking hand.

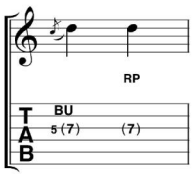
BENDING AND VIBRATO

BEND AND RELEASE



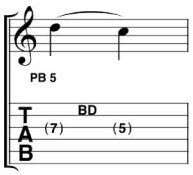
FRET the first note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing again.

RE-PICKED BEND



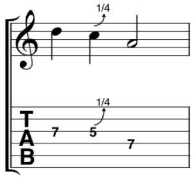
BEND up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the pitch shown.

PRE-BEND



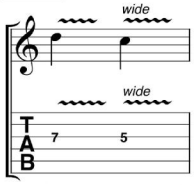
SILENTLY bend the string up from the 5th fret (PB5) to the pitch of the 7th fret note, pick it and release to the 5th fret note.

QUARTER-TONE BEND



PICK the note then bend up a quarter-tone (a very small amount). This is sometimes referred to as a 'blues curl'.

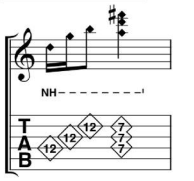
VIBRATO



YOUR fretting hand vibrates the string by small bend-ups and releases. Exaggerate this effect to create a 'wide' vibrato.

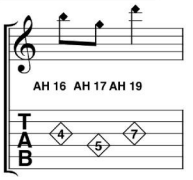
HARMONICS

NATURAL HARMONICS



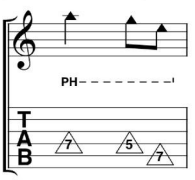
PICK the note while lightly touching the string directly over the fret indicated. A chiming harmonic results.

ARTIFICIAL HARMONICS



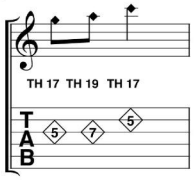
FRET the note as shown, then lightly place your index finger directly over 'x' fret (AH'x') and pick (with a pick, p or a).

PINCHED HARMONICS



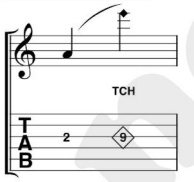
AFTER fretting the note in the triangle, dig into the string with the side of your thumb as you sound it with the pick.

TAPPED HARMONICS



PLACE your finger on the note as shown, but sound it with a quick pick hand tap at the fret shown (TH17) for a harmonic.

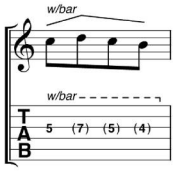
TOUCHED HARMONICS



A PREVIOUSLY sounded note is touched above the fret marked TCH (eg, TCH 9) for it to sound a harmonic.

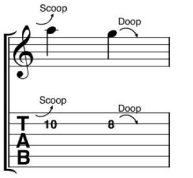
VIBRATO BAR / WHAMMY BAR

WHAMMY BAR BENDS



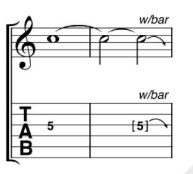
THE note is picked as shown, then the vibrato bar is raised and lowered to the pitches shown in brackets.

SCOOP AND DOOP



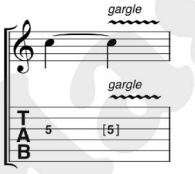
SCOOP: depress the bar just before striking the note and release. Doop: lower the bar slightly after picking note.

SUSTAINED NOTE AND DIVEBOMB



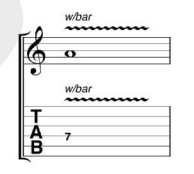
A NOTE is sustained then the vibrato bar is depressed to slack. The square bracket indicates a further articulation.

GARGLE



SOUND the note and 'flick' the vibrato bar with your picking hand so it 'quivers'. This results in a 'gargling' sound!

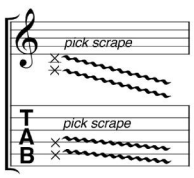
WHAMMY BAR VIBRATO



GENTLY rock the whammy bar to repeatedly bend the pitch up and down. This sounds similar to fret hand vibrato.

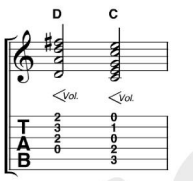
OTHERS

PICK SCRAPE



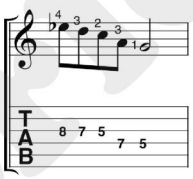
THE edge of the pick is dragged either down or up along the lower strings to produce a scraped sound.

VIOLINING



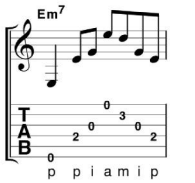
TURN the volume control down, sound the note(s) and then turn the volume up for a smooth fade in.

FINGER NUMBERING



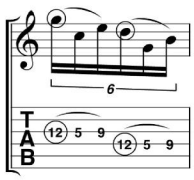
THE numbers in the traditional notation refer to the fingers required to play each note.

PIMA DIRECTIONS



ANY kind of fingerpicking requirements are shown at the bottom of the tab notation.

PICK HAND TAPPING



TAP (hammer-on) with a finger of your picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

Worksaggsnet

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Danelectro Dano 63
Electric guitar
Reissue model, masonite with plywood core body, maple neck, rosewood with pearloid inlay fretboard, 19 frets, 2x 63's lipstick style Alnico pickups, die cast tuners, pro hardware.

Finish: Red Burst **o. code 205005** € 173.- £ 143.-
Finish: Tangerine **o. code 205006** € 173.- £ 143.-
Finish: Black **order code 205002** € 173.- £ 143.-

Danelectro Dead On 67
Electric guitar
Upgraded reissue, solid basswood body, bolt-on maple neck, rosewood fretboard, 21 frets, double action truss rod, 2x volume- and 2x tone controls, 3-way toggle switch.
Finish: Agent Orange **order code 228277** € 189.- £ 156.-
Finish: Black **order code 228284** € 189.- £ 156.-
Finish: Limey **order code 228287** € 189.- £ 156.-

Danelectro Wild Thing
Electric guitar
Plywood body, tape binding, maple neck, rosewood fretboard, 21 frets, 2 lipstick single-coils, traditional bridge with rosewood saddle, toggle switch.

Candy Apple Red **o. code 265345** € 189.- £ 156.-
Black **o. code 265347** € 189.- £ 156.-
Candy Apple Blue **order code 265346** € 239.- £ 197.-

Danelectro DE 59 Dano Black
Electric guitar
Masonite body/back/top, maple neck, rosewood fretboard, 21 frets, pro hardware, 2 beefed-up lipstick pickups.

Finish: Black **o. code 111872** € 215.- £ 177.-
Finish: Keen Green **o. code 111877** € 215.- £ 177.-
Finish: Blue **order code 111875** € 215.- £ 177.-

Danelectro Reissue 59 Double Cutaway
Electric guitar
Masonite body (back and top), poplar neck, rosewood fretboard, notched metal base with a rosewood saddle, 21 frets, 2x beefed-up lipstick pickups.
Finish: Black **order code 243060** € 259.- £ 213.-
Finish: Copper **order code 243063** € 215.- £ 177.-
Finish: White „Seal" **order code 243065** € 215.- £ 177.-

Epiphone Les Paul Standard
Electric guitar
Mahogany & alder body, mahogany neck, rosewood fretboard, trapezoid inlays, 2x humbuckers, chrome hardware, tune-o-matic bridge, stopbar tailpiece, 3-way toggle switch, 2x volume controls, 2x tone controls. Finish: Ebony

order code 124838 € 295.- £ 243.-

Epiphone Explorer 1958 Korina
Electric guitar
Korina body, mahogany neck, 2x humbucker pickups, 1x toggle switch, gold hardware. Finish: Black.

order code 165182 € 359.- £ 296.-

Fender Standard Strat 2011 MN
Electric guitar
Made in Mexico, alder body, maple neck (modern C shape), 21 medium frets, scale: 648mm, saddle width: 42mm, 3x standard single-coils, 5-way switch, vintage-style synchronized tremolo, 3-ply parchment pickguard.

Finish: Arctic White **order code 270956**
Finish: Black **order code 270949** € 458.- £ 377.-

Epiphone Les Paul Ultra III
Electric guitar
Chambered mahogany body, set maple neck, rosewood fretboard, ProBucker 2 (neck) and ProBucker 3 (bridge) humbuckers, Shadow NanoMag piezo pickup, new Shadow chromatic tuner built in bridge pickup mounting ring, 2 separate outputs, nickel hardware.
Midnight Sapphire **order code 261053** € 548.- £ 452.-
Faded Cherry Sunburst **order code 261051** € 589.- £ 485.-

Gibson LP Studio '50 Tribute DB TM
Electric guitar
Exclusive made for Thomann, chambered mahogany body, maple top, dark back, 50s mahogany neck, toasted maple fretboard, 22 frets, scale: 628mm, 2 volume and 2 tone control, 3 way toggle switch, Gibson 490R humbucker (neck), Gibson 498T humbucker (bridge), incl. gigbag. Finish: Satin Ebony.

order code 270874 € 639.- £ 527.-

Gibson LP Studio 60's Tribute DB
Electric guitar
Chambered mahogany body, 60's slim taper mahogany neck profile, dark back satin, baked maple fretboard, 2 Gibson P-90 single coils, Grover green key tuners, 2 volume and 2 tone controls, chrome hardware, incl. Gibson deluxe gigbag.
Honeyburst **o. code 271698** € 639.- £ 527.-
Satin Vintage Sunburst **order code 276938** € 639.- £ 527.-

Gibson Les Paul Studio Limited
Electric guitar
Les Paul model, carved top, mahogany body, set mahogany neck, rosewood fretboard, 490R/498T AlNiCo humbuckers, tune-o-matic bridge, stopbar tailpiece, chrome hardware, includes original case.
Worn Brown **o. code 198816** € 639.- £ 527.-
Worn Cherry **order code 225129** € 639.- £ 527.-

Gibson LP Studio 60's Tribute
Electric guitar
Mahogany neck, mahogany neck, 60's slim taper neck profile, rosewood fretboard, 2 Gibson P-90 single-coils, Grover green key tuners, used look, incl. Gibson deluxe gigbag, Finish: Worn Gold Top.

order code 260178 € 639.- £ 527.-

Gibson LP Studio '50 Tribute VS TM
Electric guitar
Exclusive made for Thomann, chambered mahogany body, maple top, 50s mahogany neck, toasted maple fretboard, 22 frets, scale: 628mm, 2 volume and 2 tone control, 3 way toggle switch, Gibson 490R humbucker (neck), Gibson 498T humbucker (bridge), incl. gigbag. Finish: Vintage Sunburst.

order code 275266 € 689.- £ 568.-

Gibson Les Paul Studio
Electric guitar
Les Paul model, mahogany body, set mahogany neck, rosewood fretboard, 22 frets, 2x humbucker pickups, chrome hardware, incl. case.
Finish: Ebony **o. code 134274** € 969.- £ 798.-
Finish: Fireburst **order code 211278** € 1135.- £ 935.-

Gibson Midtown Std. FR Bigsby
Electric guitar
ES style, mahogany body, maple top, 60's slim taper mahogany neck, white binding, black richlite fretboard, 22 frets, 1x Classic '57 (Alnico II) and 1x Classic '57+ (Alnico II) pickups, Bigsby B-70 tremolo, incl. Gibson DSDC hardshell case with white plush. Finish: Faded Red (nitro cellulose).

order code 267959 € 1085.- £ 894.-

Gibson Firebird Studio Non-Reverse
Electric guitar
Limited edition, 300pcs. worldwide, mahogany body, set mahogany neck, Mini Grover Kidney Button tuners, baked maple fretboard, 22 frets, 3x coil-tapped P-90 (Alnico V) pickups, 3-way switch, tune-o-matic bridge, stop bar tailpiece, finish: vintage sunburst nitro, incl. Gibson Firebird case.

order code 268551 € 1090.- £ 898.-

Line 6 James Tyler JTV-59 Variax
Modeling guitar
Mahogany body, curved maple top, set mahogany neck, rosewood fretboard, L.R. Baggs Radiance Hex piezo pickup, 2 Alnico humbuckers, incl. bag, Line6 Workbench, Li-Ion battery, power supply and Variax Workbench USB adapter.

Finish: Cherry Sunburst **order code 252059**
Finish: Black **order code 252060** € 1290.- £ 1063.-

Gibson 50th Anniv. Derek Trucks
Electric guitar
Mahogany body, mahogany neck, rosewood fretboard, 22 frets, scale: 628mm, 2x Gibson '57 Classic humbuckers, 2 volume and 2 tone controls, chrome hardware, incl. Gibson case. Finish: Antique Heritage Cherry.

order code 269714 € 1429.- £ 1178.-

Fender Empress Telecaster
Electric guitar
Tele-Bration, special run, empress body, modern C-shaped maple neck, maple fretboard, 22 frets, Highway One pickup set, Highway One bridge, Grease Bucket tone system, incl. case.
Vintage White **o. code 259076** € 1599.- £ 1318.-
Honeyburst **order code 259077** € 1599.- £ 1318.-

Gibson LP Std. Traditional Pro
Electric guitar
Non-chambered mahogany body, maple top, mahogany neck with '60s profile, rosewood fretboard, trapezoid perloid inlays, tune-o-matic bridge, stopbar tailpiece, locking Grover tuners, potted BurstBucker 3 & '57 Classic humbucker pickups, incl. case.
Vintage Sunb. **o. code 232742** € 1666.- £ 1373.-
Finish: Ebony **order code 232739** € 1579.- £ 1301.-

Gibson Les Paul Standard 2008
Electric guitar
Mahogany body, AA grade figured maple top, mahogany neck, rosewood fretboard, 629mm scale, 43mm nut width, trapezoid inlays, 22 frets, 1x Burstbucker Pro 2 (bridge) & 1x Burstbucker Pro 1 (neck), TonePros locking bridge and string holder, Grover locking machine heads, incl. black snakeskin case. Finish: Heritage Cherry Sunburst.

order code 214842 € 2099.- £ 1730.-

Gibson SG Std. Reissue V.O.S.
Electric guitar
Original vintage specs, mahogany body, 60's mahogany neck, rosewood fretboard, 22 frets, Burstbucker 1 & 2 humbuckers pickups, maestro tremolo, incl. Custom Shop case. Finish: Faded Cherry.

order code 193723 € 2269.- £ 1870.-

Rickenbacker 360 FG
Electric guitar
Deluxe thinline model, hollow body, maple body, maple neck, rosewood fretboard, 24 frets, scale: 629mm, saddle width: 41.4mm, mono/stereo output, triangle inlays, 2 Hi-Gain pickups, Schaller tuners, finish: FireGlo, incl. case.

order code 132977 € 2359.- £ 1944.-

Gretsch G6128T-TVP Power Jet
Electric guitar
Arched laminated maple top, semi-hollow one-piece mahogany body, ebony fretboard, 22 frets, 2x TV Jones PowerTron pickups, pinned rosewood based adjust-o-matic bridge, Gretsch Bigsby B3C vibrato tailpiece, chrome hardware, incl. G6238 deluxe hardshell case. Finish: Black.

order code 190926 € 2444.- £ 2014.-

Fender Squier SA-105 CE

Acoustic guitar

Dreadnought with cutaway, laminated spruce top, back and sides laminated nato, nato neck, rosewood fretboard, scale: 643mm, Fishman Isys-T pickup system.

Finish: Black
order code 268336
Finish: Natural
order code 268342
Finish: Sunburst
order code 268344

€ 99.- £ 82.-

Fender CD-60

Acoustic guitar

Laminated spruce top, back and sides laminated mahogany, nato neck, sonokeling fretboard, scale: 643mm, saddle width: 43mm.

Black
o. code 190654
Natural
o. code 190655
Sunburst
o. code 190656

€ 119.- £ 98.-

Harley Benton HBX5TBK

Acoustic guitar

Cutaway, quilted maple top, mahogany back & sides, rosewood fretboard, integrated pickup system with 4-band EQ. Finish: Transparent Black

order code 165300

€ 122.- £ 101.-

Harley Benton HBF-200 NT

Acoustic guitar

Folk style, solid spruce top, rosewood back & sides, mahogany neck, rosewood fretboard, slotted headstock, tree inlays, 20 frets, satin chrome tuners with white knobs, 632mm scale, 42mm saddle width. Finish: Natural High Gloss

order code 212826

€ 189.- £ 156.-

Epiphone EL-00

Acoustic guitar

Historic collection, small body line, solid spruce top, mahogany back & sides, 628mm scale, 41.9mm saddle width, chrome hardware. Finish: Vintage Sunburst

order code 153674

€ 235.- £ 194.-

Epiphone EJ-200CE

Acoustic guitar

Cutaway, spruce top, maple body and neck, King inlays, eSonic 2 preamp pickup system, gold hardware, finish: natural.

Natural
o. code 210115
Vintage Sunburst
order code 212786

€ 295.- £ 243.-

Martin Guitars LXM

Acoustic guitar

LXM Little Martin, top, back and sides spruce pattern HPL textured finish, neck natural stratabond, fretboard Morado/Rosewood, 20 frets, scale: 584mm, saddle width: 42,8mm, Gotoh nickel tuning machines, incl. padded gigbag.

order code 173139

€ 295.- £ 243.-

The Loar LH-250-SN

Acoustic guitar

Folk style, solid spruce top, back and sides solid mahogany, mahogany neck, rosewood fretboard, Abalone/M.O.P. inlays headstock, open butterbean tuners, scale: 648mm, nut width: 42.9mm, bone nut. Finish: Sunburst.

order code 273516

€ 385.- £ 317.-

Recording King RD-227

Acoustic guitar

Dreadnought style, solid AA sitka spruce top, back and sides solid rosewood, mahogany neck, vintage V neck profile, dovetail neckjoint, ebony fretboard, ebony bridge, abalone snowflakes fretboard inlays, torch MOP/Abalone headstock logo, open geared butterbean tuning machines, gold plated. Finish: Natural.

order code 269115

€ 535.- £ 441.-

Martin Guitars DRS1

Acoustic steel guitar

Solid sapele body and top, A-frame bracing, rust stratabond neck, black richlite fretboard, 20 frets, scale: 645mm, nut width: 42.85mm, black pickguard, Fishman Sonitone pickup, incl. 345 harshell case. Finish: Natural.

order code 260401

€ 749.- £ 617.-

Martin Guitars D-1 GT

Acoustic guitar

Dreadnought model, solid sitka spruce top, back and sides solid sapele, modified hybrid X scalloped bracing, stratabond neck, rosewood fretboard, 20 frets, scale: 645mm, saddle width: 43mm, incl. case, finish: natural gloss top.

order code 261819

€ 877.- £ 723.-

Martin Guitars D-16RGT

Acoustic guitar

Solid spruce top, rosewood back and sides, solid east Indian rosewood bridge and fretboard, 20 frets (14 clear), nut width: 43mm, chrome tuners, incl. hardshell case, high gloss finish.

order code 235615

€ 1179.- £ 972.-

Takamine TSF48C

Acoustic guitar

Santa Fe series, cutaway, solid spruce top, back and sides solid rosewood, mahogany neck, ebony fretboard, laser-cut american eagle inlays, 21 frets, Takamine CTP-2 preamp with pickup, finish: natural highgloss, incl. case.

order code 218988

€ 1479.- £ 1219.-

Lakewood D-32

Acoustic guitar

Dreadnought model, solid european AAA spruce top, back and sides solid rosewood, one piece mahogany neck, ebony fretboard, 20 frets, scale: 650mm, saddle width: 44mm, finish: natural high-gloss, incl. Lakewood Hiscox hardcase.

order code 161645

€ 1835.- £ 1512.-

Gibson J45 TV

Acoustic guitar

Round shoulder line, elegant body, red spruce top, back and sides mahogany, incl. vintage style case, finish: vintage sunburst.

order code 112649

€ 2190.- £ 1805.-

Maton EBG808A

Acoustic steel guitar

Orchestra model, solid AAA spruce top, back and sides solid australian blackwood, queensland maple neck, rosewood fretboard, scale 650mm, nut width: 44.1mm, herringbone rosette/top, Maton AP5 pickup system, incl. case. Finish: Natural Satin. Made in Australia.

order code 244174

€ 2555.- £ 2105.-

Guild F-512 D-Tar

Acoustic guitar

12-string, jumbo, solid AAA sitka spruce top, solid rosewood back and sides, 3-piece mahogany/walnut/mahogany neck, fretboard ebony, scale: 651mm, nut width: 46mm, 20 frets, D-Tar pickup system, custom Gotoh tuners, gold hardware, incl. case. Finish: Natural.

order code 254781

€ 2599.- £ 2142.-

Gibson SJ-200 STD

Acoustic guitar

Handmade, solid sitka spruce top, solid eastern curly maple back and sides, maple neck, rosewood fretboard, crown inlays, 20 frets, gold tuners, active electronics, sound hole mounted volume control, incl. case.

Vintage sunburst
order code 185825
Antique natural
order code 232510

Vintage sunburst: € 2950.- £ 2431.-
Antique natural: € 3059.- £ 2521.-

Martin Guitars OMCPA1

Acoustic guitar

000-14, orchestra model, cutaway, solid sitka spruce top, back and sides solid rosewood, ovangkol binding, ebony fretboard, arrows and squares inlays, 20 frets, ebony bridge performing artist belly, gold tuners, Fishman F1 Aura pickup system with Martin Gold Plus pickup, incl. 370PA brown hardshell case. Finish: Natural.

order code 242162

€ 2950.- £ 2431.-

Martin Guitars Johnny Cash D-35

Acoustic guitar

Solid Engelmann spruce top, back and sides solid east indian rosewood, solid mahogany neck, solid black ebony bridge and fretboard, 20 frets (14 clear), star inlays, chrome Grover tuning machines, incl. hardshell case. Finish: Black Gloss.

order code 109309

€ 4333.- £ 3570.-

Flea Bass Junior

Short scale bass guitar

Solid alder body, bolt-on maple neck, rosewood fretboard, 20 frets, 1x volume and 1x tone control, adjustable bridge, chrome hardware, incl. gigbag.

Finish: Black
order code 229558
Finish: Blue
order code 229559
Finish: Green
order code 229560
Finish: Orange
order code 229561

€ 192.- £ 158.-

Flea Bass Model 32

4-string bass guitar

Solid alder body, bolt-on maple neck, rosewood fretboard, 20 frets, 1x volume and 1x tone controls, adjustable bridge, chrome hardware, open gear elephant tuners, matching headstock, incl. gigbag.

Finish: Black
order code 229556
Finish: Orange
order code 229555

€ 192.- £ 158.-

Flea Bass Street Bass

4-string bass guitar

Solid basswood body, maple neck, rosewood fretboard, 20 frets, passive Alnico humbucker, open gear elephant ear tuners, string-thru-body bridge.

Finish: Silver
order code 255385
Finish: White
order code 255386
Finish: Blue
order code 255375

€ 192.- £ 158.-

Danelectro Dano 63 Shortscale

Bass guitar

Reissue model, maple neck, rosewood fretboard, 2x ,63 lipstick-style Alnico pickups, die cast tuners, pro hardware. Finish: Red Burst

order code 205015

€ 215.- £ 177.-

Danelectro Dano 63 Long Scale Bass

4-string bass guitar

Maple neck, 2x '63 Lipstick style Alnico pickups, rosewood fretboard, 24 frets, die cast machine heads, pro hardware. Finish: Red Burst.

order code 278637

€ 241.- £ 199.-

Höfner Ignition Beatles Bass

4-string electric bass

Hollowbody, maple body, spruce top, rosewood fretboard, 22 frets, 2 Hofner humbucking pickups, nickel hardware, control plate with 2 volume controls.

Vintage Sunburst
order code 232784
Vintage Sunb./Lefthand
order code 232785

€ 244.- £ 201.-

Danelectro Dead On 58 Longhorn Bass

Bass guitar

Upgraded reissue, masonite body, bolt-on maple neck, rosewood fretboard, 24 frets, scale: 755mm, rosewood bridge, souped-up lipstick pickups, 2x stacked volume and tone controls. Finish: Copper Burst.

order code 228497

€ 259.- £ 213.-

Fender American Std. P-Bass MN

4-string bass guitar

Alder body, maple neck, maple fretboard, 20 medium frets, scale: 864mm (34"), 1x American Precision P-Bass Alnico V-Split single-coil pickup, high-mass vintage modified bridge, incl. strap, cable and new SKB case. Finish: Olympic White.

order code 203604

€ 1245.- £ 1026.-

Gibson Explorer Bass LTD

4-string bass guitar

Limited hit and run 2011, Explorer style, mahogany body, maple neck, preciosa fretboard, 22 frets, long scale: 864mm, Grover tuners, 3-point adjustable saddles, 2 Thunderbird ceramic pickups, 2x volume and 1x tone control, incl. case. Finish: Silverburst.

order code 273252

€ 1259.- £ 1037.-

Fender FSR Precision Bass

4-string bass guitar

Ash body, maple neck, maple fretboard, 20 frets, single split-coil pickup, black pickguard, chrome hardware, incl. SKB case. Finish: Mahogany Stain.

order code 278890

€ 1299.- £ 1070.-

Sandberg Panther TT4 RW Mac

4-string bass guitar

Mahogany body, macassar top, bolt-on maple neck, rosewood fretboard with pearloid block inlays, long scale, 22 frets, 2x Sandberg single-coil pickups (Alnico5 magnets), Sandberg 2-band EQ, active/passive switch, incl. gigbag. Finish: Natural Satin.

order code 262617

€ 1690.- £ 1393.-

Music Man Stingray 5

5-string bass guitar

Ash body, maple neck, rosewood fretboard, 3-band active EQ, 22 frets, chrome hardware, black pickguard, includes case. Finish: Black

order code 185211

€ 1935.- £ 1594.-

Fender Marcus Miller Jazz Bass V

5 string bass guitar

Signature model, ash body, maple neck, Hipshot® Ultralite tuning machines, 20 medium jumbo frets, 2x custom vintage-style 5-string Jazz Bass single coils, 2-way mini toggle switch for active/passive mode, chrome deluxe steel bridge with nickel plated brass saddles, chrome hardware, incl. case. Finish: Aged Natural

order code 160935

€ 2444.- £ 2014.-

Sadowsky MV4-WL Will Lee

4-string bass guitar

Ash body, maple neck, maple fretboard, 22 frets, chrome hardware, D'tuner, Sadowsky J-style pickups, Sadowsky preamp with vintage tone control and midboost, incl. case, finish: black.

order code 257554

€ 2790.- £ 2299.-

Parker MaxxFly Bass PB12

4-string bass guitar

Fretless, swamp ash body, poplar neck, carbon glass epoxy fretboard with stainless steel frets, EMG active P-Bass neck pickup, EMG active MM-Bass bridge pickup, Parker designed Hipshot tailpiece, Graph Tech ghost piezo saddles, Acoustiphonic modular pre-amp, Hipshot ultra light tuners, black hardware, incl. gigbag. Finish: Candy Lemon Yellow.

order code 280684

€ 3555.- £ 2929.-

STRINGS

Harley Benton Valuestrings

168992	009 - 042	£ 0.78
168993	010 - 046	£ 0.78

Pyramid

128237	009 - 042	£ 2.55
148111	009 - 046	£ 2.37
128238	010 - 046	£ 2.55
132702	011 - 048	£ 2.76

Harley Benton

with extra E1 and B2 strings

156199	009 - 042	£ 2.74
156200	010 - 046	£ 2.74

GHS Boomers

104584	009 - 042	£ 3.87
104585	010 - 046	£ 3.87
158969	011 - 050	£ 3.50
181291	012 - 052	£ 3.87

Dean Markley

104563	2502B 009 - 042	£ 3.13
104562	2508 009 - 046	£ 3.13
104565	2503B 010 - 046	£ 3.13
104564	2504B 010 - 052	£ 3.13

D'Addario EXL

104554	120 009 - 042	£ 3.66
101428	125 009 - 046	£ 3.53
104555	110 010 - 046	£ 3.66
131962	140 010 - 052	£ 4.11

Ernie Ball

104572	2223 009 - 042	£ 4.37
104570	2222 009 - 046	£ 4.37
104573	2221 010 - 046	£ 4.37

Elixir Nanoweb

152173	009 - 042	£ 9.10
152174	009 - 046	£ 9.10
152175	010 - 046	£ 8.70
152177	011 - 049	£ 8.90

Electric bass strings

156186	Warwick Red Label 040 - 100	£ 8.20
144460	Warwick Red Label 045 - 105	£ 8.20
147931	Warwick Red Label 040 - 130	£ 9.80
157147	Warwick Red Label 045 - 135	£ 11.-
140180	GHS 3045 M 045 - 105	£ 15.10
160651	GHS 3045 5M-DYB 045 - 130	£ 18.10
104535	Rotosound 045 - 105	£ 16.40
142786	Rotosound 045 - 130	£ 18.80
122057	Ernie Ball 045 - 100	£ 19.70
141174	Ernie Ball 045 - 105	£ 19.70
121135	Ernie Ball 045 - 130	£ 24.-
152178	Elixir Nanoweb 040 - 095	£ 35.-
171440	Elixir Nanoweb 045 - 100	£ 35.-
152179	Elixir Nanoweb 045 - 105	£ 35.-

GUITAR CARE

Thomann string winder

For faster string winding

order code 122787 £ 1.19

Harley Benton Guitar Care

Guitar cleaner, 100ml, even for nitro lacquers

order code 196948 £ 3.05

Dunlop Formula 65 Polish

Polish & cleaner for guitar and bass.

order code 141577 £ 3.93

D'Andrea Lemon Oil

Cleaning oil, fretboard conditioner for guitar and bass

order code 150545 £ 3.11

GHS Fast Fret

Fingerboard, string and neck cleaner, silicone free.

order code 104761 £ 3.96

Lead Foot SB201

A/B switch for guitar and bass

order code 134241 £ 15.10

GIGBAG & CASE

Thomann Economy

Standard model, large pocket for accessories, notes and strings, colour: black

145669	Classic	£ 7.80
178496	Western	£ 7.80
133671	Electric guitar	£ 7.80
142774	Electric bass	£ 7.80

Thomann Standard

20mm padding, bottom protector, black velvet lining, backbag straps.

121546	Classic	£ 14.30
130405	3/4 Classic	£ 14.30
121547	Western	£ 14.30
121548	Electric guitar	£ 14.30
157096	Flying V	£ 14.30
121549	Electric bass	£ 14.30
142783	Jumbo	£ 23.-
121814	Acoustic bass	£ 24.-

Fender Frontman 15R

Electric guitar combo

15W, 1x 8" special design speaker, dual channels, volume, gain, drive, 3 band EQ, headphone output. Dimensions: 31.8 x 33.6 x 18.4cm (HxWxD). Weight: 6.8kg

order code 155460 € 69.- £ 57.-

Blackheart Little Giant BH5H

5W all-valve guitar combo

Class A, EL84/6BQ6 power amp valve, 12AX7/ECC83 preamp valve, 1x 12" Blackheart 1216A by Eminence speaker, solid state rectifier. Controls: volume, bass, mid and treble, pentode/triode switch. Dimensions: 47.3 x 46 x 28cm. Weight: 17.5kg

order code 203720 € 189.- £ 156.-

Fender FM212R

Guitar combo

Frontman series, 100W, 2x 12" speakers, 3 selectable channels (normal, drive and extra drive), FX loop, includes 2-way footswitch. Dimensions: 49.5 x 68.5 x 27cm. Weight: 21.7kg

order code 167017 € 199.- £ 164.-

Bugera V22

All valve combo

22W, 12" speaker, 2 channels, 3x 12AX7 preamp valves, 2x EL 84 power amp valves, clean, gain and volume control, 3-band EQ, 1x master control, 1x presence control, built-in digital reverb (adjustable), normal and bright input, impedance switchable between 4, 8 and 16Ω, triode and pentode mode, 2x external speaker outputs, footswitch input, effect loop, incl. footswitch.

order code 252074 € 255.- £ 210.-

Bugera 6260-212

All valve guitar combo

120W, 2 channels, 2x 12" Bugera speaker, 4x 6L6 power valves (convertible to EL34), 5x 12AX7 preamp valves, reverb and presence control for each channel, impedance switch (4/8/16Ω), includes footswitch for channel and reverb. Dimensions: 51.9 x 68.8 x 24.8cm. Weight: 28.5kg.

order code 206768 € 285.- £ 235.-

Blackheart BH15-112 Handsome Devil

15W all-tube guitar combo

Switchable from 15W pentode to 7W triode, 1x 12" Eminence speaker, 4/8/16Ω speaker outputs, solid state rectifier, controls for drive, level, treble, mid, bass and presence, dimensions HWD: 47,3 x 46 x 28cm, weight: 21,5kg.

order code 204845 € 288.- £ 237.-

Yamaha THR10

Universal guitar combo w/ USB interface

For electric guitar, acoustic guitar or bass guitars, 5 amp simulations, bass and acoustic simulation, 3-band EQ, 5 user memories, chromatic tuner, headphone out, aux in, USB to use as interface, 2x 8cm fullrange speaker, 2x 5W, incl. power supply, USB cable, cable and Cubase AI, dimensions WHD: 36 x 18.4 x 14cm, weight: 2.8kg.

order code 271803 € 295.- £ 243.-

VHT Special-12/20 Combo

Guitar combo

1 channel, 1x12" VHT chrome back speaker, 12W RMS with 6V6 or EL84 tubes (with VHT adaptor) or 20W with 6L6 or EL34, with cathode biased push/pull output stage, controls for volume, tone, effects send & return, depth, texture, watts, pentode/triode, line out, 2x speaker out, dimensions HWD: 45 x 49.5 x 27cm, weight: 18,5kg, incl. footswitch.

order code 269112 € 388.- £ 320.-

Bugera 333-212 Infinium

Full valve guitar combo

120W, 3 channels, 2x12" Bugera speakers, 4x 6L6 poweramp valves, 4x 12AX7 preamp valves, 3-band EQ, poweramp damping, FX loop, integrated reverb, incl. foot switch. Valves no longer need to be matched in pairs, different types of valves can be combined in the preamp stage of any valve amplifier.

order code 269562 € 469.- £ 386.-

Fender Blues Deluxe Reissue

Guitar Combo

40W, 1x 12" custom esigned Eminence 8Ω speaker, 2 channels, reverb, FX loop, includes footswitch. Dimensions: 59.7 x 47.6 x 26.7cm. Weight: 20.4kg Finish: Tweed

order code 180643 € 819.- £ 675.-

Blackheart BH1H Killer Ant Head

1W all tube guitar head

Single ended, Class A, 4/8/16Ω speaker outputs, solid state rectifier, volume control, dimensions: 32.5 x 25.5 x 26.5cm, weight: 5.5kg.

o. code 204842 € 95.- £ 78.-

Blackheart Killer Ant Head BH1H Bundle

Bundle incl. Killer Cab BH110 1x10" cabinet and speaker cable.

order code 281033 € 189.- £ 156.-

Blackheart Little Giant BH5H

5W all-valve guitar head

Class A, EL84/6BQ6 power valve, 12AX7/ECC83 preamp valve, 4/8/16Ω speaker outs, solid state rectifier. Controls: volume, bass, mid and treble, pentode/triode switch. Dimensions: 24.3 x 38.1x 22.8cm (HxWxD). Weight: 9.5kg

order code 203717 € 125.- £ 103.-

Bugera 333XL Infinium

All-tube guitar head

120W, 3 channels, 4x EL34 poweramp valves, 4x 12AX7 preamp valves, 3-band EQ for each channel, FX loop, presence control, adjustable noise gate for lead channel, XL switch for more low end, internal reverb, switchable impedance 4, 8 and 16Ω, adjustable line out, valves no longer need to be matched in pairs, incl. footswitch.

order code 268877 € 468.- £ 386.-

Bogner Alchemist HD

All-tube guitar head

40W, class AB preamp, 20W switchable, 5x 12AX7 preamp valves, 2x 6L6 power amp valves, 2 channels (channel 1: direct acting, clean but also adequate for blues sounds, filigree treble, pumping bass - channel 2: characteristic Bogner sound, creamy, modern, long sustain), reverb and delay effect models, incl. footswitch.

order code 204356 € 469.- £ 386.-

Kemper Profiling Amplifier

Guitar preamp

Allows you to take a precise sound snapshot of an existing amplifier setup including speaker cabinet and microphones, multiple stomp effect emulations (up to 4 simultaneously), master effects, EQ, and more, it is now possible for the first time to take a precise snapshot of your own amplifier sound.

order code 264341 € 1399.- £ 1153.-

Fryette Sig:X Head

Guitar head

Full valve (1x 12AX7, 5x 12AX7A, 2x KT88, 1x 5U4G), 100W or 40W, 3-band EQ, Fryette Gain I/ Gain II voicing and overdrive, pre-EQ voicing on each channel, more/less mode, boost switch, gain stacking, power shift, FX I/O (switchable serial/parallel), 2x speaker outs (4/8/16Ω mono/ stereo), incl. 5-button footswitch, dimensions WHD: 74.3 x 22.8 x 26.7cm, weight: 20kg.

order code 228483 € 1689.- £ 1392.-

Gallien Krueger Backline 115 II

Bass combo

175W, 1x 15" speaker, 4-band EQ, 10dB pad, mute switch, gain & level controls, contour control, line output, headphone output

order code 156650 € 249.- £ 205.-

Ashdown T15-250S

Bass combo

Thomann Special Edition, 1x 15" speaker, 250W, hi/low input. Controls: bass, lo mid, middle, hi mid, treble, deep and bright. FX loop, DI out, tuner out.

order code 227816 € 285.- £ 235.-

Line6 LowDown LD400 Pro

400W bass combo

400W, 2x 10" speaker + horn, 5 amp models, 5 bass effects, 4 programmable channel memories (36 with FBV shortboard), front panel tuner, output for external speaker, balanced XLR DI output, headphone output, 1/8" CD/MP3 input, jack for FBV Express or FBV shortboard, weight: 41kg.

order code 207508 € 288.- £ 237.-

Ampeg BA300/210

300W hybrid bass combo

2x10" speaker, HF horn with level control, 12AX7 preamp tube, 3-band EQ, mid control style, ultra high/low switches, built-in compressor, pre/post switch and ground lift, removable casters, dimensions WHD: 53.98 x 54.61 x 40.64cm, weight: 25.kg.

order code 206084 € 522.- £ 430.-

Ibanez P5110 Promethean

Bass combo

1x 10" speaker, 500W @ 4Ω, 250W @ 8Ω, mute switch, gain low/high control, 6-band equalizer, vibe control, built-in limiter, tilt-up system. Dimensions: 36 x 32.6 x 33.2cm (HxWxD). Weight: 12.5kg.

order code 227720 € 611.- £ 503.-

Ampeg BA600/210

600W hybrid bass combo

2x 12AX7 valve preamp, 600W, 2x 10" neodymium speakers, HF horn with level control, channel switching (vintage B15/ modern), 3-band EQ, ultra hi/lo switches, integrated compressor, line out, tube-driven balanced XLR and unbalanced 1/4" out with level control, pre/post EQ switch and ground lift, FX loop. Dimensions: 66 x 69 x 43cm. Weight: 27.5kg.

order code 202312 € 619.- £ 510.-

Ampeg B-115E

Bass cabinet

1x15" speaker, 200W RMS @ 8Ω, frequency response: 50Hz - 3kHz, dimensions (WxHxD): 58 x 58 x 44,5cm, weight: 32,5kg.

order code 111425 € 269.- £ 222.-

Ampeg B-410HE

Bass cabinet

4x 10" speakers, 1" horn driver, 200W RMS @ 8Ω, 55Hz-8kHz. Dimensions: 58 x 58 x 44.5cm (WxHxD). Weight: 32.5kg.

order code 111424 € 333.- £ 274.-

Ampeg B-410HLF

4x10", 1" horn driver, 400W, 50Hz - 18kHz, 58 x 65.5 x 44.5cm, 40kg.

order code 111423 € 425.- £ 350.-

Line6 LowDown HD400

400W bass head

5 amp models, 5 bass effects, 4 programmable channel memories (36 with FBV shortboard), front panel tuner, 2 speakon outs for external speaker, balanced XLR DI out, 1/4" preamp out, jack for optional FBV Express or Shortboard.

order code 207509 € 189.- £ 156.-

Ashdown Little Giant 1000

Bass head

2x 500W @ 4Ω, 2x 330W @ 8Ω, 4-band semi-parametric EQ, deep switch, shape switch, pre/post DI out, frequency range: -3dB@25Hz and 25kHz, swichtable active/passive input, includes rackmount. Dimensions: 6.6 x 21 x 31cm (HxWxD). Weight: 3.5kg.

order code 211375 € 249.- £ 205.-

Traynor DB300H

Bass head

350W @ 4Ω, 4-band EQ with scoop control, DI out (XLR), pre/post EQ switchable, active/ passive in, frequency response: 20Hz - 20kHz, groundlift, limiter, effect send/return, 2x headphone out, dimensions HWD: 38,1 x 9,5 x 31,75cm, weight: 5,9kg. Made in North America.

order code 247483 € 385.- £ 317.-

Ampeg SVT-7 Pro

Bass head

1000W RMS @ 4Ω, 600W RMS @ 8Ω, 1x JJ 12AX7 preamp valve, Class D power amp, bass, mid, treble, mid-tone control, ultra low/high boosts, compressor, balanced DI out, preamp out, poweramp in, pre/post EQ switch, 0/-40dB, groundlift, aux in, effects loop, tuner out, 2 Speakon outs, power supply, incl. rackmount, weight: 7kg.

order code 242519 € 739.- £ 609.-

Sennheiser Freeport Instrument

Diversity UHF wireless system

4 switchable frequencies between 863 - 865MHz, 10mW HF power, diversity receiver with LED for HF, diversity, peak, XLR & jack out, guitar bodypack with 1x 9V battery (up to 10hr). Includes 12V power supply and guitar cable.

order code 183507 — € 155.- £ 128.-

Shure PG14E T10

UHF guitar/bass wireless system

PG1 handheld transmitter, 10 frequencies switchable (4 parallel), T10 frequency range (854-865MHz), pilot tone, mic/line switchable, 10mW HF power, 9.5" diversity receiver with internal antennas, audio and ready LEDs on receiver, channel display, XLR/jack out, powered via 9V battery. Includes WA302 guitar cable and power supply.

order code 109421 — € 188.- £ 155.-

Line 6 Relay G50

Guitar & bass guitar wireless system

2.4GHz, 12 switchable frequencies, frequency response: 10Hz - 20kHz, 120dB max. SPL, up to 60m working distance, jack I/O, battery powered up to 8h, LED signal for status and battery health, switchable EQ presets to simulate different guitar cables, small and trendy housing, incl. batteries, cable and manual.

o. code 241990 — € 399.- £ 329.-

Line 6 Relay G90 19" True Diversity Receiver, 2 outs for amp/tuner.

order code 241999 — € 635.- £ 523.-

Sennheiser EW172 G3 / IG8

1,8GHz wireless system with bodypack

Bodypack, 9,5" receiver, 20 banks with up to 12 compatible frequencies + 1 bank with writeable frequencies, 25Hz - 18kHz, pilot tone, auto tune, HDX-compander, frequency response 1G8 (1785 - 1800MHz), LCD display with with NF and channel, 10mW power, 2 BNC antenna connections, incl. power supply and 2 AA batteries.

order code 264259 — € 645.- £ 531.-

Danelectro Qwiktune QT 11

Tuner for guitar and bass

Built-in electronic tuning pipe, plays E, A, D, G, h and e trough built-in speaker, 3 LEDs, built-in microphone, LC-display, powered by batteries (incl. 2x AAA).

order code 142801 — € 7.60 £ 6.30

Danelectro Qwiktune QT 12

Chromatic tuner, electronic tuning pipe, 12 reference tones.

order code 147028 — € 9.50 £ 7.80

Korg Pitchblack

Chromatic floor pedal tuner

LED display, 100% true bypass out, 4 display modes (full strobe, half strobe, meter & mirror), detection range from E0 to C8 (20,60Hz - 4186Hz), adjustable calibration (436 - 445Hz), 9V DC output jack for cascading the power supply to other pedals, black aluminium die-cast body, optional power supply available.

order code 207261 — € 55.- £ 45.-

tc electronic PolyTune mini

Polyphonic stompbox tuner

Reference pitch: 440Hz, tuning range: 27.5Hz - 4186Hz, ±0.5 cent tuning accuracy, true bypass, super-bright LED display, Drop-D and capo tuning, up to 5 semitones flat tunings, dimensions WDH: 5.1 x 9.3 x 4.5cm, weight: 160g.

o. code 274540 — € 77.- £ 63.-

Boss TU-3

Chromatic floor tuner

Cent mode (like classical tuner) or stream mode, Accu Pitch, high brightness mode, flat tunings, mute or bypass, C0 (16,35Hz) - C8 (4.186Hz), also for 7-string guitars and 6-string basses, ±1 Cent, calibration 436 - 445 Hz, powered by 9V battery (included) or optional power supply, power for up to 7 additional FX pedals. Dimensions: 7.3 x 5.9 x 12.9cm. Weight: 390g.

order code 238909 — € 88.- £ 73.-

Harley Benton PowerPlant Junior

Compact multi power supply unit

Power supply for FX pedals, 5x isolated 9V DC outputs delivering 120mA each, incl. cable set (5x 60cm, 5x 30cm, 1x Y, 1x daisy chain 100cm).

order code 264101 — € 28.- £ 23.-

Danelectro Pedalboard

Pedalboard

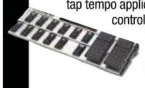
Original case for 5 Danelectro Cool Cat effects, incl. power supply and all cables, dimensions WDH: 52.5 x 22 x 8cm, weight: 2.2kg.

order code 209216 — € 38.- £ 31.-

Behringer FCB1010

MIDI foot controller with MIDI merge

10 banks with 10 presets each, special presets for Behringer amps, 2 expression pedals, simultaneous transmission of 5 MIDI program changes and 2 MIDI controllers per preset, MIDI note-on commands for trigger & tap tempo applications, 2 program relay control switch jack outputs (e.g. to select channels on any guitar amp), built-in power supply. Weight: 3.5kg



order code 149820 — € 109.- £ 90.-

Harley Benton PB1000

Pedal board

For floor effects with aluminum case, velcro mounting area, incl. velcro tape and mounting material for optional power supply under the board, metal handle, chrome corners, dimensions: 60 x 40 x 11cm, weight (without case): 4,6kg.

order code 258092 — € 122.- £ 101.-

Boss DD-7

Digital delay

6.4sec delay time, 40sec loop function, modulation echo with chorus, modeling of the classic DM-2, tap tempo via optional footswitch or continuous adjustment via optional expression pedal, stereo in/out, power supply optional.

order code 207482 — € 138.- £ 114.-

tc electronic Flashback

Delay/looper stompbox

Mono/stereo I/O, delay, feedback and FX-level control, 10 different delay settings, audio tapping, USB connection for exchanging TonePrint settings and software updates, true bypass, power supply or battery (both not included).

order code 259463 — € 145.- £ 119.-

Boss ME-25 Bundle

Guitar FX pedal

24bit, 60 presets, OD/DS solo function, easy edit function, 5 real time controller, ME-25 DVD-ROM, to use with included 6 AA batteries or optional power supply, weight: 1,9kg, dimensions WDH: 30 x 19,1 x 7,2cm. **Bundle incl. the sssnake GKP6 cable.**

order code 253474 — € 155.- £ 128.-

Voodoo Lab Pedal Power 2 Plus

Universal power supply

For all battery operated guitar pedals, 4x 9/12V/100mA, 2x 9V/250mA, 2x 9V/100mA or combination of several outputs for 18V or 24V, each output is complete isolated & short circuit protected, regulated and highly filtered, incl. cables and detachable AC power cable.

order code 205981 — € 159.- £ 131.-

Zoom G3

FX unit & guitar audio interface

3 big LCD displays and footswitches, authentic modeling for amps, cabinets and microphones, more than 100 DSP effects, up to 100 presets, drum computer, tuner, looper function with 40 sec. phrase recording and overdubbing, USB audio interface (USB powered and compliant to Mac and PC), incl. edit & share, Sequel LE and power supply.

order code 263002 — € 169.- £ 139.-

Boss RC-3

Loop station

Massive internal memory with up to three hours of stereo recording time, 99 on-board memories for storing loops, USB 2.0 port allows you to connect to a PC and import/export WAV audio, rhythm guide with real drums, runs on a single 9V battery (included) or optional AC power supply (order code 108096).

order code 259315 — € 198.- £ 163.-

Digitech JamMan Stereo

Looper / phrase sampler

Store over 35 minutes of mono, CD quality loops in 99 internal memories, SD card slot, 44.1kHz sample rate, USB port, record rhythm loops and solo over them on the fly, completely hands-free, aux in, reverse playback, 4 heavy-duty metal footswitches, 3 stop modes, balanced XLR mic in, metronome, automatic recording, includes power supply.

o. code 243160 — € 244.- £ 201.-

Vox ToneLab EX

Guitar preamp

Original Vox ValveReactor™ with 12AX7 valve, 200 professional created programs, 100 user programs, 100 factory presets, incl. 50 song presets, 33 amp models, 11 cabinet models, 45 premium effects, 11 distortion pedals, 15 floorpedal effects, 11 modulation effects, 4 delay effect types, 3 reverb types, 1 noise reduction, dimensions: WHD: 39,4 x 23,8 x 7,2cm, weight: 3kg, incl. power supply.

order code 257611 — € 266.- £ 219.-

Boss ME-70

Multi FX pedal & preamp

Manual mode, memory mode, 18 banks of 4 patches, preamp with 6 amp models, 4 effect groups with on/off footswitch, 40sec looper, expression pedal with 6 functions, reverb, noise supressor, tuner, aux in, powered via battery or optional 9V power supply.

order code 222795 — € 277.- £ 228.-

Boss JS-8 eBand

Audio interface, preamp und recorder

39 amp models for guitar and bass, audio player with 4000 songs, mic input with 4 modeling effects, 300 audio loop phrases on-board for backing tracks and rhythms, 40 sec. looper with overdubs, 24bit/44,1kHz, incl. power supply, SD card, dimensions WDH: 26,4 x 16,6 x 20,1cm, weight: 1,7kg.

order code 235701 — € 318.- £ 262.-

Boss RC-30 PowerSet

Dual track looper

Twin pedal multitrack looper with true stereo I/O, 2 synchronized stereo tracks, massive internal memory with up to three hours of stereo recording time, 99 on-board memory phrases for storing loops, built-in effects for processing loops, USB 2.0, rhythm guide with real drums, runs on batteries or optional AC power supply. **Bundle incl. Boss (Roland) PSA 230S power supply.**

order code 259329 — € 325.- £ 268.-

Boss GT-10 bundle

Guitar FX processor and preamp

400 presets (200 factory, 200 user), 13 simultaneous FX blocks, 2 WSP chips, SB Audio MIDI interface, 2 freely assignable control footswitches, amp switch connector, FX loop, Boss 40sec looper. Dimensions: 54.2 x 27.2 x 7.7cm (WxDxH). Weight: 4.7kg. **Bundle includes Thomann FX pedal bag.**

order code 210357 — € 388.- £ 320.-

Line6 POD HD500 Bundle

Guitar FX

16 amp, 16 cabinet and 100 effect models, 48sec. looper, pitch shifter, effects pre/post switchable, effect loop, aux in, XLR mic in, CD/MP3 in, Variax and USB (10 audio channels), headphone out, 128 user programs and 512 factory presets, MIDI in/out/thru, dimensions WHD: 55 x 8 x 27cm. **Bundle incl. Thomann gigbag.**

order code 254915 — € 489.- £ 403.-

Boss RC-300

Loop station

3 stereo tracks each with 2 separate foot switches, volume fader for each track, expression pedal for effect control in real time, 3 hours stereo recording time and 99 internal user presets, 16 optimized effects, XLR mic in with phantom power, USB connection for import & export of WAV data files, dimensions WxDxH: 53.6 x 23.1 x 7.6cm, weight: 3.9kg, incl. power supply.

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Guitar recording and effect system

True-Z auto-impedance guitar input, classic amp and stompbox sounds, effects processors in studio-quality, convolution based microphone emulations, integrated FX-loop, Tuner, tempo tap, USB 2.0, supports up to 8 simultaneous channels of high-resolution recording (up to 24bit/96kHz), AES/EBU and S/PDIF digital I/O, MIDI I/O, incl. ProTools 10 (download version) and iLok.

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Guitar synth + modeling

910 editable Roland synthesizer sounds, complete modeling-soundchain (guitar/bass/synth/effects/amps) out of VG-99 incl. virtual tuning, 2 synth sounds and the modeling sound can be combined, 270 preset sounds, 297 storage spaces, 20-second looper, USB interface for audio and MIDI, incl. power supply, GK-3 pickup and 5m GK cable, weight: 3.3kg.

order code 259311 — € 745.- £ 614.-

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149398	Medium	
149399	Heavy	£ 0.32

Harley Benton

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Wedgie Pick Holder

for head stock, can be clipped between 2 strings, for 2 picks

order code 162773 — £ 1.57

ACCESSORIES

the sssnake cables

128549	IPP1030, 3m	£ 1.98
128550	IPP1060, 6m	£ 2.76
157995	GPK3, 3m	£ 3.96
157996	GPK6, 6m	£ 5.40
158874	GPK9, 9m	£ 7.10
166775	textile coated cable, 6m	£ 6.30
163864	WPP1060, 4m, helix cable	£ 5.40

Cordial cables

104967	Cordial CTI3PP, 3m	£ 8.70
104968	Cordial CTI6PP, 6m	£ 10.60
104969	Cordial CTI9PP, 9m	£ 12.60

Harley Benton GT1

Electronic tuning tone, with a push of a button all 6 guitar notes (E, A, D, G, H, E) via built-in speaker, practical key ring format

order code 159508 — £ 2.28

Thomann CTK-10

Chromatic tuner as keyring, tuning by built-in microphone, pitch range: 440 Hz, detection accuracy: +-0,5 cent, incl. battery

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Open coil humbucker, vintage sound, for bridge position, individual pole pieces for high definition

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133445	12AX7 EH	£ 8.60

Jim Dunlop Bottlenecks

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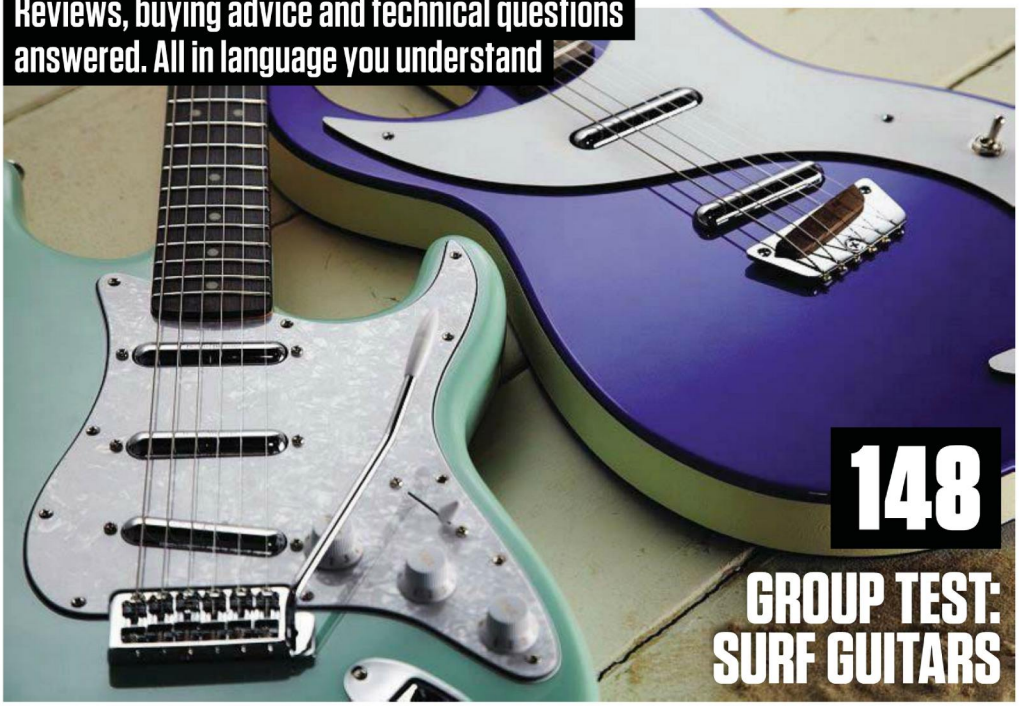


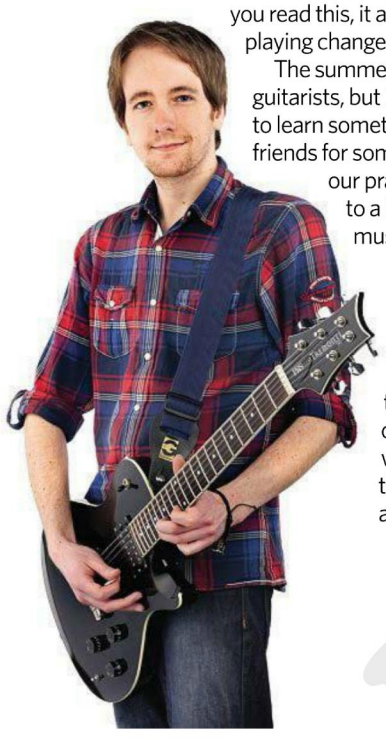
148 GROUP TEST: SURF GUITARS

WE'RE celebrating the approach of summer by pitting two of the hottest entry-level surf guitars against each other in a no-holds-barred beach brawl. I'll let you find out the results of that test yourselves from p.148, but while the review got me to thinking about the glorious sunshine that will (hopefully) be here as you read this, it also made me consider how my own guitar playing changes at this time of year.

The summer months can often be a quieter time for guitarists, but I've always seen them as an opportunity to learn something new. One year I saved up with a few friends for some karaoke mics so that we could record our practice sessions. Another time we went out to a load of different locations to film our own music video (and no, you can't see it).

The bottom line is, whether you're rocking out next to the BBQ with a travel acoustic or deciding it's time to learn how to play slide guitar, our musical instincts and priorities can shift as dramatically as the seasons themselves. So when you're out enjoying the weather, head to the local guitar shop and get inspired.

Alun Lower Reviews Editor



Our ratings explained

★★★★★ **SUPERB: A TG BEST BUY**

★★★★☆ **EXCELLENT PRODUCT**

★★★☆☆ **ABOVE AVERAGE KIT**

★★☆☆☆ **THINK HARD BEFORE BUYING**

★☆☆☆☆ **POOR**

Our badges explained

THE TG Best Buy award is given to any piece of gear we test that receives an overall rating of five out of five

EVERY product in our Group Test is rated against its rivals. The overall winner of the Group Test wins this award

REVIEWS

142 **PRS** SE 30

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158 **Ed's Shed**

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INPUT
VOLUME
TREBLE
MIDDLE
BASS
VOLUME
TREBLE
MIDDLE
BASS
REVERB
MASTER
MASTER
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SE
PRS
PAUL
REED
SMITH
PRS
PAUL
REED
SMITH

1 BRIGHT SWITCHES

EACH channel sports a bright switch, especially good for boosting dark-sounding guitars

2 REVERB

A GLOBAL reverb applies a subtle dose of room-filling ambience to your tone

3 CHANNELS

THE clean and lead channels are well matched, with the tones blending together seamlessly

AT A GLANCE
TYPE: Valve head
OUTPUT: 30 watts
VALVES: 2x 5881, 2x 12AX7, 3x 12AT7
CONTROLS: Both channels: volume, treble, middle, bass, bright switch, master; channel switch, reverb
SOCKETS: Input, 2x speaker outputs, effects loop, 3x bias jacks, footswitch
WEIGHT: 19kg
DIMENSIONS: (HxWxD) 230 x 550 x 255mm
CONTACT: Headline Music 01223 874 301 www.prsguitars.com

PRS SE 30 £999 (CAB £335)

A no-frills workhorse that's all about the tone

GIVEN that the 'SE' moniker is shorthand for 'Student Edition', we'd be surprised to see PRS's new line of amplifiers set up behind the kind of clientele that consider 9p noodles one of their five-a-day. Regardless, these amps are nowhere near the kind of price commanded by their American-made counterparts, and we're itching to see if PRS has what it takes to stand its ground in a crowded market.

Feature-wise, the SE 30 is fairly straightforward and very much a case of what you see is what you get. Both the clean and lead channels each have a bright switch, three-band EQ and a volume knob, with each channel also having a corresponding master volume at the far end of the front panel, along with a global reverb. It's all too common for amp manufacturers to neglect one channel for another, so it's nice to see PRS lavish equal attention on all of the tones on offer. That's pretty much where the features end, though. The SE 30 is a pure tone-machine, and that's the main focus in its design.

> "The amp retains its clarity well, all the way to hard rock"

Plugging in for the first time, we're immediately impressed by the lush clean tones on offer. This is a very transparent amplifier, responsive to the tonal characteristics of your guitar. Coming from a company that pays an awful lot of attention to its pickups, it's clear that PRS wanted every detail to be picked up by the amp and that's exactly what the SE 30 does. There's a good amount of headroom for glassy cleans, but push a little harder and you'll find that this clean channel has a raunchy side that's itching to get out. The overdrive is really organic and responsive, so there's a lot of scope for guitarists that rely more on their volume control and pickup selector rather than a multitude of pedals.

Switching to the lead channel reveals something of a mixed bag. While the amp is capable of a pretty broad range of distortion, overall we don't feel the tones are quite as exciting as those found on the clean channel. That said, the amp retains its clarity well, all the way up to classic and hard rock, and it's worth emphasising just how well this amp responds to your individual guitar and playing technique. Just make sure that the character of the overdriven sounds matches up with the tones you need as a player.

Ultimately, we're left feeling a little conflicted with the SE 30, mainly because it seems slightly expensive for a product that resides under the SE banner. Overall, construction is top notch, the clean channel sounds superb, and the lead channel is great for most blues and rock applications. So if you don't need oodles of gain, then get stuck in and simply enjoy an expressive amp that will respond dynamically to your guitar and playing style.

The SE 2x12 cab is also a great performer in its own right – and at £335 is actually a bit of a bargain as well – and together with the SE 30 makes for a quality gigging tool that is every bit deserving of the PRS name and everything that goes with it.

Alun Lower

SUMMARY

FEATURES	■■■■
SOUND QUALITY	■■■■■
VALUE FOR MONEY	■■■■
BUILD QUALITY	■■■■■■
USEABILITY	■■■■■
OVERALL RATING	★★★★

FRET-KING BLACK LABEL ELISE £749

Trev Wilkinson's new tone machine combines pro players' experience with innovative construction methods

YOU can't accuse Trevor Wilkinson of resting on his laurels. In fact, the bloke behind Italia and Vintage guitars, not to mention Wilkinson hardware, would probably have his laurels routed out for an extra pickup if it was possible. Tireless Trev's latest project is the Fret-King Black Label Series. Combining his own knowledge with that of experienced session and gigging guitarists, Trev reckons he's come up with a bunch of guitars that punch well above their weight in performance and tone at a price

> "Building a guitar like the Elise is time consuming"

that most working musicians can afford. The semi-acoustic Elise is the first of these contenders.

Let's be honest. Trevor hasn't started with a blank drawing board with the Elise. The body is an obvious nod to the Gibson ES-335, albeit with a PRS-style scoop on the treble side cutaway, and the pleasantly plump mahogany neck's 'bat-wing' headstock is an angular throwback to Epiphone solid bodies of the 60s like the Olympic, Coronet and Wilshire.

But before you peg this guitar as a rip-off there's something you need to know. Most semi-acoustic guitars are built from laminated sheets of wood that are steam-pressed into shape. That's true of entry-level and mid-range guitars and quite a few expensive US and Japanese-built models. The Elise is different. Its body is a slab of solid mahogany that's shaped then routed out with sound chambers. A solid maple cap is glued to the chambered mahogany chassis then carved to form the gently arched top. So, building a guitar like the Elise is time consuming and less cost-effective than the traditional steamed laminate method. That's not to say that Trev is showing off. The reward for all this labour-intensive chiselling should be great tone.

As it happens, the Elise is a tone monster with a tasty side-order of sustain that's obvious even before you plug it in. It's tonally versatile, too. The aptly named Vari-Coil control is a variable coil-tap that sweeps the great-sounding Wilkinson pickups between humbucking and singlecoil modes. The mid-point on the knob dials in a fat P90-a-like tone that gives off a thrilling snarl when you expose the bridge pickup to some overdrive. Turning the control down a notch, the singlecoil settings aren't quite glassy enough to pass for a Strat but they pump out some convincing Telecaster impressions that are a damn good substitute.

£749 gets you the Elise, a deluxe padded gigbag, and Trev's best wishes. While his new guitar faces stiff competition from the likes of the Schecter TSH-1 (£539), the Elise has the tone, playability and build quality to hold its own. Clever Trevor has designed a fantastic working musician's tool that's tonally versatile, gig-tough and realistically priced. He can afford to rest on his laurels for a bit now. He probably won't.

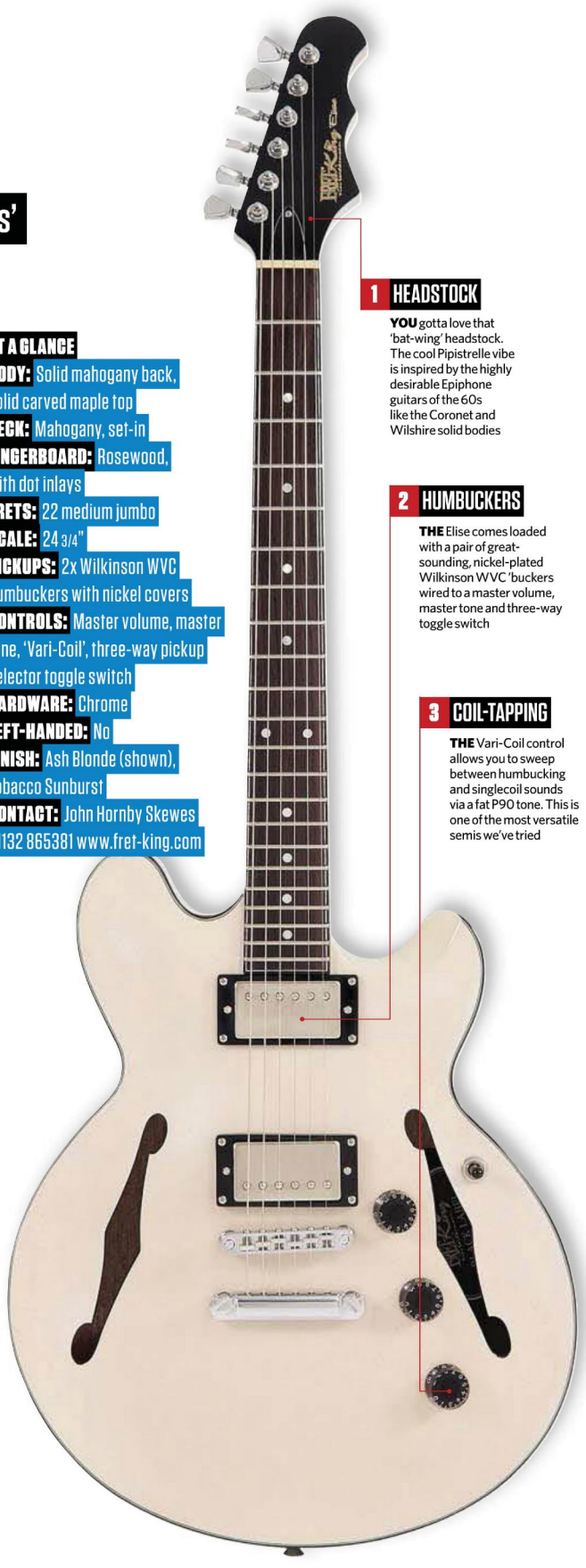
Ed Mitchell

SUMMARY

FEATURES	
SOUND QUALITY	
VALUE FOR MONEY	
BUILD QUALITY	
PLAYABILITY	
OVERALL RATING	★★★★

AT A GLANCE

BODY: Solid mahogany back, solid carved maple top
NECK: Mahogany, set-in
FINGERBOARD: Rosewood, with dot inlays
FRETS: 22 medium jumbo
SCALE: 24 3/4"
PICKUPS: 2x Wilkinson WVC humbuckers with nickel covers
CONTROLS: Master volume, master tone, 'Vari-Coil', three-way pickup selector toggle switch
HARDWARE: Chrome
LEFT-HANDED: No
FINISH: Ash Blonde (shown), Tobacco Sunburst
CONTACT: John Hornby Skewes 01132 865381 www.fret-king.com



1 HEADSTOCK

YOU gotta love that 'bat-wing' headstock. The cool Pipistrelle vibe is inspired by the highly desirable Epiphone guitars of the 60s like the Coronet and Wilshire solid bodies

2 HUMBUCKERS

THE Elise comes loaded with a pair of great-sounding, nickel-plated Wilkinson WVC 'buckers wired to a master volume, master tone and three-way toggle switch

3 COIL-TAPPING

THE Vari-Coil control allows you to sweep between humbucking and singlecoil sounds via a fat P90 tone. This is one of the most versatile semis we've tried

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GRETSCH G5013CE RANCHER JR £298

A resurrected classic that has the looks and the chops

IF there's one thing the Rancher Jr definitely is, it's a Gretsch. The glossy black headstock, the classy thumb print inlays and extravagant strap pin: so far, so Gretsch-y. But you may have reservations. Yes, there's a triangle where there should be a circle. That alone will be enough to frighten off some people. If that doesn't, then the flying sheep head on the headstock definitely will.

If the looks of the Rancher aren't for you, nothing's going to convince you otherwise. But you'll be missing out. Taking it's name and looks from a Gretsch model in the dim and distant

"Its compact size means it's light and fun to play"

past (in this case, the 1950s), it's had a few touches added to keep it affordable and practical – like onboard electrics and laminate construction – and it's a thoroughly modern guitar.

It's a great little package, little being the operative word; its compact size means it's light and loads of fun to play standing up. Tonally, it's bright and zingy, chiming out with big open chords and surprisingly loudly for such a diminutive body. The laminated top, back and sides are a cost-cutting measure that many of Gretsch's competitors at this price point have managed to avoid, and it's certainly a mark against the Rancher. Regardless, it's a flexible guitar, rugged enough to handle frantic strumming yet with enough clarity for picking, making it well suited for players who like to dabble in different styles.

The Fishman electronics are all class, the under-saddle pickup producing a swell of acoustic warmth that's easily controlled from the preamp. Bass and treble controls are accompanied by phase, which plumps up the bottom end at lower volumes and helps keep a lid on feedback if you want to crank it up.

The slender rosewood neck, all tarted up with those pretty inlays, isn't ideal for bigger hands, but it's smooth and snug enough. The cutaway gives you easy access to the top frets, and the chunky retro-styled scratchplate could stop a direct hit from a howitzer.

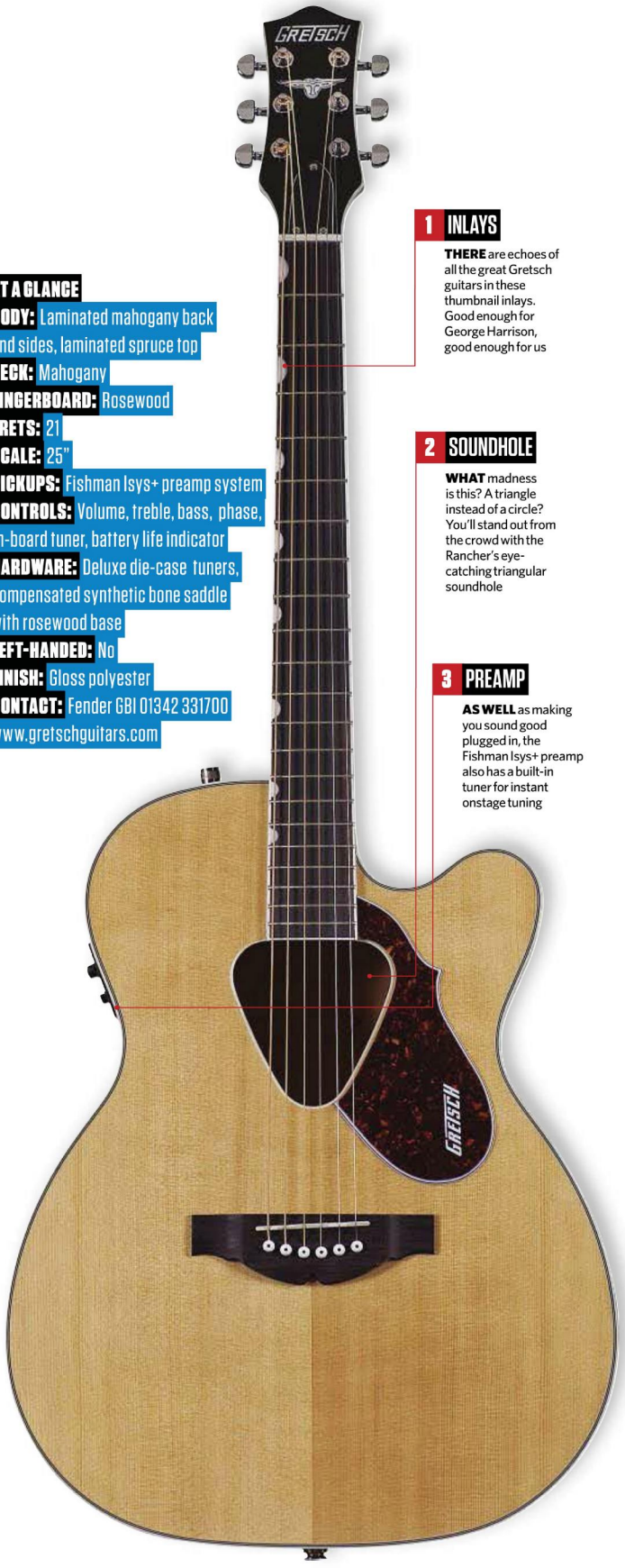
It's the details that make Gretsch guitars unique, and the Rancher Jr is full of them, from the flawless binding and finish to the solid strap lock. There's only one of those, though, because the jack also doubles up as a strap button at the base of the body, but at least you'll be half secure. Which has to be better than not at all, right?

If you're considering a Rancher, there are certainly a few points to bear in mind. The laminated construction hasn't had too much of an adverse effect on tone, but at close to £300 there are plenty of equally pretty and well-equipped acoustics boasting solid back and sides. Ultimately, the devil is in the detail. This, as we've already established, is a proper Gretsch. And with that name comes certain standards, standards that the Rancher effortlessly lives up to. If you're looking for something outside of the norm that can still do the business when required, this could be just the ticket.

Rob Power

AT A GLANCE

BODY: Laminated mahogany back and sides, laminated spruce top
NECK: Mahogany
FINGERBOARD: Rosewood
FRETS: 21
SCALE: 25"
PICKUPS: Fishman Isys+ preamp system
CONTROLS: Volume, treble, bass, phase, on-board tuner, battery life indicator
HARDWARE: Deluxe die-case tuners, compensated synthetic bone saddle with rosewood base
LEFT-HANDED: No
FINISH: Gloss polyester
CONTACT: Fender GBI 01342 331700 www.gretschguitars.com



1 INLAYS
THERE are echoes of all the great Gretsch guitars in these thumbnail inlays. Good enough for George Harrison, good enough for us

2 SOUNDHOLE
WHAT madness is this? A triangle instead of a circle? You'll stand out from the crowd with the Rancher's eye-catching triangular soundhole

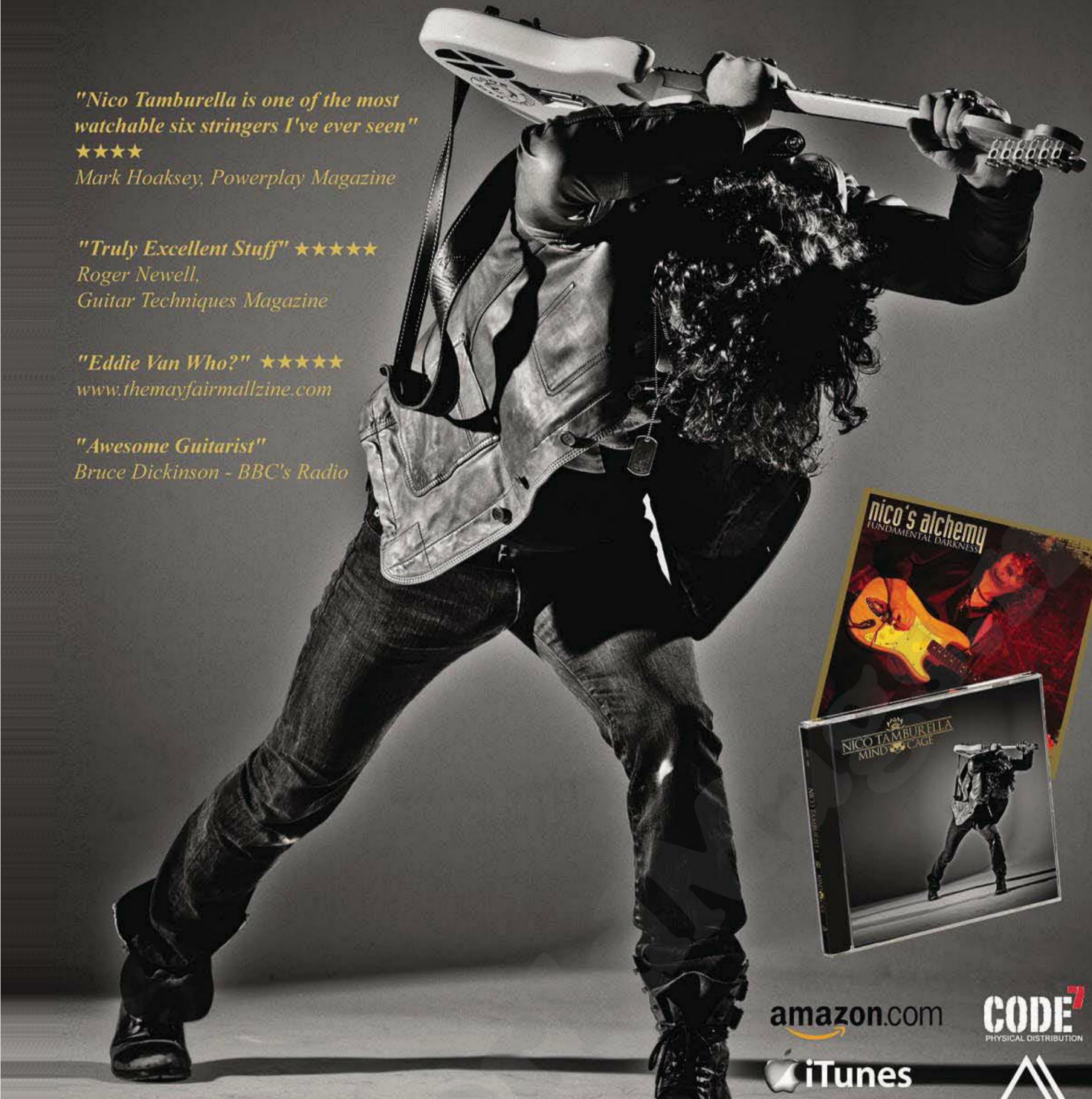
3 PREAMP
AS WELL as making you sound good plugged in, the Fishman Isys+ preamp also has a built-in tuner for instant onstage tuning

SUMMARY

FEATURES	■■■■■
SOUND QUALITY	■■■■
VALUE FOR MONEY	■■■
BUILD QUALITY	■■■■
PLAYABILITY	■■■■
OVERALL RATING	★★★★

NICO TAMBURELLA
MIND CAGE

MIND CAGE IS MASTERFULLY EXECUTED, INFECTIOUSLY GROOVY AND 100% KICK ASS
(Includes 'Australia' and 'Live until we die' + the bonus track 'I've seen the Angels falling')



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VS

Words: Ed Mitchell
Photography: Jesse Wild

DANELECTRO 'WILD THING' VS SQUIER VINTAGE MODIFIED SURF STRATOCASTER

It's time to get your feet wet with a pair of old-school surfin' classics

THAT bit in Pulp Fiction where Tim Roth shouts, "Everybody be cool, this is a robbery" before King of the surf guitar Dick Dale's pulverising intro to *Misirlou* blasts off, turned countless guitarists into reverb junkies overnight. Suddenly, everyone was digging surf music again, a glorious explosion of instrumental rock that gripped American kids in the early 60s. The surf scene was all Californian sun, sea, sand and teasing the beach bunnies with your well-polished Woodie. That's a type of car in case you were wondering.

The classic sound of surf is a singlecoil-loaded Fender Stratocaster, Jaguar or Jazzmaster running through a sopping wet reverb. That sound drives surf classics like *Pipeline* by The Chantays and *Walk, Don't Run* by The Ventures. The Squier Vintage Modified Surf Stratocaster (£334) in our Head To Head represents every teen's dream guitar in the early 60s. The sleek body, Motor City-influenced paint job and old-school vibrato unit are just the most, daddios. The kids whose parents couldn't afford a Fender got a Danelectro with a spec sheet spookily similar to our new 'Wild Thing' reissue (£379). Now, these two sons of beaches are available for almost the same handful of clams. Only one can be crowned king of the surf; the other just might get sand kicked in its face. Let's rumble.

>>>

DANELECTRO 'WILD THING' £379

Jimmy Page's favourite bargain basement brand gets a new twist

THE bonkers-looking 'Wild Thing' is a reissue of a prototype 'Swept Wing' Dano of the 60s. Aside from its crazy body horns, this is a classic Dano with a semi-hollow body formed from a pair of Masonite sheets mounted on a plywood frame. The 'U'-profile neck has a chunky feel but playability is the business thanks to the 14-inch fingerboard radius (that's seriously flat like a modern metal guitar) and 21 beautifully finished medium jumbo frets. The classic Dano vibe is further nailed with the iconic 'Coke bottle' headstock, one-piece rosewood bridge saddle and vinyl body tape. We should point out that if this model's looks leave you cold you'll probably warm to the other more sober-looking Dano guitars in the range, which have the same feel and tonal range.

In true classic Dano style, this Thing has a couple of lipstick pickups wired to dual-concentric volume and tone controls. The larger disc on the bottom is the volume control; the little knob on the top is the tone. You will get them mixed up. Everybody does. You'll get the hang of it. Danelectro guitars were never really a hit with the original surf set basically because they were seen as fodder for beginners. That doesn't mean you can't get a great surf sound out of those lipstick tube pickups. On the clean channel, with oodles of reverb, the bridge unit comes over like a fat Strat singlecoil. It jingles and a jangles beautifully yet barks a bit when you start viciously tremolo-picking the strings, Dick Dale-style. The neck pickup dials in some warmth while maintaining plenty of definition thanks to its positioning, which is closer to the bridge than you find on other guitars. Of course, as any Dano disciple will tell you the best click on the three-way toggle switch is the middle position. Danelectro pickups are wired in series. Selecting both units unleashes a slab of musical beef that never gets dull. You'll have to try one out to see what we mean.

Danelectro guitars came into their own when surf went tits up around 1964 and garage rock took over. Lipstick pickups sound incredible when combined with a proper Germanium transistor-driven fuzz box. Guys like Eric Clapton and Jimmy Page thought so too when they picked up Danos in the late 60s. Classic rock, pop, indie, rock 'n' roll, rockabilly, garage rock, punk – the Danelectro 'Wild Thing' can do it all. When it comes to surf, though, we reckon only a Fender guitar will do. So, while we think we love the 'Wild Thing', we definitely need to know for sure. It's time to give the Squier Surf Stratocaster a good going over.

AT A GLANCE

BODY: Laminate wood frame with ply top and back
NECK: Maple, bolt-on
FINGERBOARD: Rosewood, with dot inlays
FRETS: 21 medium jumbo
SCALE: 25"
PICKUPS: 2x Lipstick singlecoils
CONTROLS: 2x stacked dual-concentric volume and tone, three-way pickup selector toggle switch
HARDWARE: Nickel satin
LEFT-HANDED: No
FINISH: Candy Apple Blue (shown), Candy Apple Red, Black
CONTACT: John Hornby Skewes 01132 865381 www.danelectro.com

SUMMARY

FEATURES	
SOUND QUALITY	
VALUE FOR MONEY	
BUILD QUALITY	
PLAYABILITY	
OVERALL RATING	★★★★

Dano's distinctive 'Coke bottle' headstock...

SQUIER VINTAGE MODIFIED SURF STRAT

A 60s cutie is dressed up with a bit of lipstick for surf and retro afficionados

£334

THE Squier Vintage Modified is a surf guitar player's wet dream. The guitar's beautiful looks make a mockery of its miniscule price tag. Only an early 60s-style matching headstock could improve on how this guitar looks. Picking it up, it's immediately obvious just how good Squier guitars are getting. Having played one of the Chinese-made Fender Modern Player Strats, we have to say that the Squier feels almost identical. You'd have to compare them for yourself to see if having the Fender nametag is worth the extra dough. As it is, only a few squinty screws in its scratchplate betray the Squier's budget origins.

There's not much you can say about a Strat that hasn't already been repeated a million times. We'll have a go, of course. This one has a basswood body in place of the classic alder, poplar or ash that you expect to see on more expensive models. The bolt-on maple neck fills the palm nicely and it has an old-school gloss finish. 22 medium jumbo frets and a modern 9½-inch fingerboard radius make fretting chords and bending strings easy as pie. The original 'synchronized' vibrato wobbles nicely and returns to pitch more often than not.

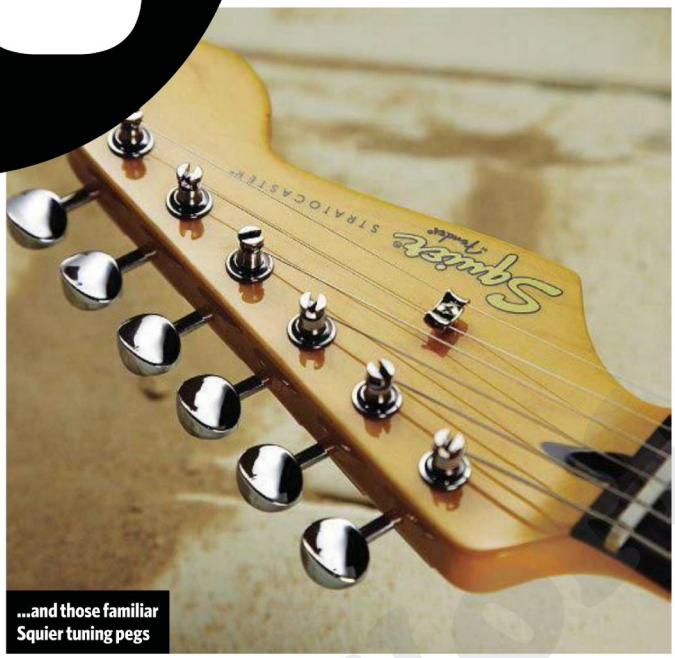
The three (Seymour) Duncan Designed lipstick pickups are an obvious rip-off from the Danelectro school of guitar building. They look so good on this guitar that we can't stay mad at it for long. The love grows when you plug the thing in. While the bridge pickup has a pleasing bite about it, just the thing for tremolo-propelled savagery, we actually prefer the middle pickup's punchy warmth for surf licks. It works so well with reverb that we just can't bring ourselves to flick the switch to another position. Whack out an open E minor chord and wiggle that vibrato arm and you'll be in retro heaven.

The Surf Strat can raise hell, too. It's as happy dealing with gain as the Dano but the former guitar has a much smoother response. The Squier is a great blues guitar. The neck pickup is the business for Jimi Hendrix and Stevie Ray Vaughan licks. If you close your eyes you'd never know this was a budget instrument. Its tonal quality is really that great.

The Dano 'Wild Thing' is a fantastic guitar in every way. It scores the biggest points for playability and that middle position tone. That said, we came to surf and a custom colour, vibrato-loaded Stratocaster is the ultimate surf guitar. Pimping one with a set of lipstick pickups makes this guitar even more ridiculously desirable. Look around and you'll bag one of these fine bunnies for little more than 250 clams. Run. Don't walk.

AT A GLANCE

BODY: Basswood
NECK: Maple, bolt-on
FINGERBOARD: Rosewood, with dot inlays
FRETS: 22 medium jumbo
SCALE: 25 1/2"
PICKUPS: 3x Duncan-Designed LS-102 singlecoils
CONTROLS: Master volume, 2x tones, five-way pickup selector blade switch
HARDWARE: Chrome
LEFT-HANDED: No
FINISH: Surf Green (shown), Candy Apple Red, Sonic Blue
Fender GBI 01342 331700
www.fender.com



...and those familiar Squier tuning pegs

SUMMARY

FEATURES	
SOUND QUALITY	
VALUE FOR MONEY	
BUILD QUALITY	
PLAYABILITY	
OVERALL RATING	★★★★

YAMAHA PACIFICA 611HFM £579

Total Guitar BEST BUY

Yamaha brings professional-quality tones to the masses with this hot-rodded Pacifica. And it's purple!

BEFORE 1990, beginners' guitars were a bit rubbish. If you couldn't afford a bona-fide Gibson, Fender or another one of the big boys, you were lumbered with a plank with pickups. But in that magical year Yamaha gave us the Pacifica, and a generation learned to play on a guitar that looked good, sounded great and performed just about well enough to play those first sweaty gigs with.

Fast forward 22 years and Yamaha has also made a strong pitch for the mid-range market

> "As good as instruments costing twice as much"

with the 611HFM, loading it with Seymour Duncan pickups, Grover locking tuners and other high-end appointments that ooze quality.

The Trans Purple body, with its cheeky maple veneer, draws us in like a magpie to a shiny thing, but we're not so wild about the yellow tint on the neck, which is a flattish C-shape. The frets are on the thin side of medium, and the fretboard edges are as smooth as a baby's bottom (albeit a rosewood one). We also appreciate the fixed Wilkinson bridge, with individual Graph Tech string saddles, and the Graph Tech Black Tusq nut. For the uninitiated, Tusq is a compound that's naturally slippery, so there's less friction where the string meets the guitar, meaning more stable tuning and fewer string breakages.

The biggest difference to the more humble entry-level guitars in the Pacifica 112 range is the pickups. These are a pair of Seymour Duncans, a P90 in the neck and a humbucker with coil-tap switch at the bridge, so it will do a passable impersonation of a singlecoil, too. Reading the specs list it's clear that these are aimed at classic rock and blues rock players.

Our favourite sound has to be the P90 on its own. These pickups are usually described as having a soupy sound, and this one is so thick you can practically taste the lumps of oxtail floating in it. With the gain on your amp turned down and the volume turned up so your tone is just about to break up, the P90 gives you a sweet bayou sound that fans of Creedence or Lynyrd Skynyrd will go crazy for.

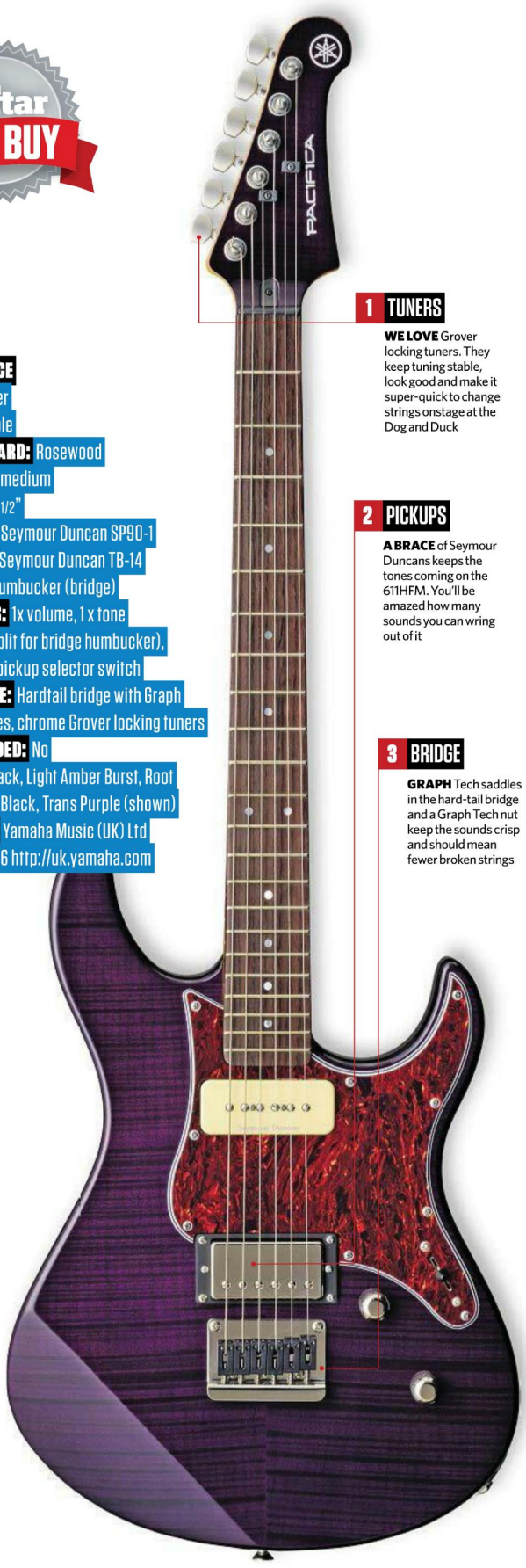
Move the pickup selector into the middle position and pull the tone control to bring the coil-split into play and you get a fantastic hollowed-out Strat sound that sounds completely convincing, and great with a clean amp sound. As noted, the humbucker is pitched on the lighter side of classic rock, and that alder body is pretty light, so it won't give you the sound of Slash: this is all about clarity rather than crunch, and dirties up into a nice Kings Of Leon-esque rock tone.

It's to Yamaha's credit that all the sounds packed into this guitar are good enough to use at your next gig. It blows the competition at this price range out of the water, and is easily as good as instruments costing twice as much. All this, plus a retro 90s logo on the headstock – what more could you ask for?

Andrew Gregory

AT A GLANCE

BODY: Alder
NECK: Maple
FINGERBOARD: Rosewood
FRETS: 22 medium
SCALE: 25 1/2"
PICKUPS: Seymour Duncan SP90-1 (neck) and Seymour Duncan TB-14 Custom V humbucker (bridge)
CONTROLS: 1x volume, 1 x tone (with coil split for bridge humbucker), three-way pickup selector switch
HARDWARE: Hardtail bridge with Graph Tech saddles, chrome Grover locking tuners
LEFT-HANDED: No
FINISH: Black, Light Amber Burst, Root Beer, Trans Black, Trans Purple (shown)
CONTACT: Yamaha Music (UK) Ltd 0844 811 1116 http://uk.yamaha.com



SUMMARY

FEATURES	
SOUND QUALITY	
VALUE FOR MONEY	
BUILD QUALITY	
PLAYABILITY	
OVERALL RATING	★★★★★

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PIGTRONIX FAT DRIVE £115

Pigging out on fat tones

JUST five minutes spent on Pigtronix's website will show you that the company is all about one thing: 'Futuristic Analogue Technology', or FAT for short. Being that this is the FAT Drive, then, we ought to assume that this stylish little overdrive will do everything it takes to match that ambitious philosophy. And boy, does it. From the first moment you switch the pedal on and start playing around with the gain levels, you can't but notice that it always retains your amp's original character. Take a vintage-voiced amp to sonic destruction and it'll still sound like *your* amp.

The drive sounds themselves offer a lot of scope for just about any genre, covering mild break-up to raunchy crunches and searing leads. The More toggle ups things further still, giving the gain stage a serious kick up the backside for even more scope than before. The tone control serves as a low pass filter, perfect for shaping the high end and overall character of the drive. Turn it all the way up, though, and it disengages entirely, allowing the raw tone to shine through. This can be a mistake in extreme conditions, but it's great to have the option there, and it just goes to show that the FAT Drive strikes a clever balance.

It's a smart, modern and intuitive pedal, with a great set of classic and contemporary tones. Best of all, this boutique quality comes in at a sensible price.

Alun Lower

AT A GLANCE
TYPE: Analogue overdrive
CONTROLS: Volume, gain, tone, Hi/lo gain mode toggle
SOCKETS: Input, output, power
BYPASS: True bypass
POWER: PSU (included)
CONTACT: Music Track 01767 313447 www.pigtronix.com

SUMMARY

FEATURES	●●●●●
SOUND QUALITY	●●●●●
VALUE FOR MONEY	●●●●●
BUILD QUALITY	●●●●●
USEABILITY	●●●●●
OVERALL RATING	★★★★

CARL MARTIN CLASSIC OPTICAL ENVELOPE £99

Play that funky music

AT first glance, newcomers would be forgiven for thinking that the controls on this funky little pedal look a little bit confusing. The reality is that each of the controls is reassuringly simple, distinct and interactive.

The tone control is obvious enough and tames the higher frequencies, while the drive control dictates how sensitive the effect is to your picking attack. The bandwidth of the sweep itself is adjusted via the Q control. On lower settings the wah is wide and less aggressive, but when pushed up offers a more immediate and aggressive sound. The level control keeps your signal in line with that of your amplifier, and then there's the select switch, which alternates between three presets. The high and band pass settings give you a sharper or deeper voice to work from, and the low pass takes this a little further and is also designed to work well with bass guitars. All the tones on offer really are very good, with rich low-end snarls and crisp, funky highs covering a lot of different applications.

At £99, you may think you'd be better off with an actual wah pedal. A valid argument, but an optical filter can react more quickly (and accurately) to your playing technique than rocking your foot back and forth. If that appeals to you, then quality becomes important and this unit deserves some serious consideration.

Alun Lower

AT A GLANCE
TYPE: Envelope filter
CONTROLS: Tone, drive, Q, level, preset selector
SOCKETS: Input, output, power
BYPASS: High integrity buffered
POWER: Battery, PSU (optional)
CONTACT: First Line Distribution Ltd 01626 853876 www.firstlinemusic.co.uk

SUMMARY

FEATURES	●●●●●
SOUND QUALITY	●●●●○
VALUE FOR MONEY	●●●○○
BUILD QUALITY	●●●●●
USEABILITY	●●●●●
OVERALL RATING	★★★★

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TIMBER TONES BONE TONES PLECTRUMS

Bad to the bone

★★★★

AS THE name suggests, Bone Tones are manufactured from buffalo horn and bone. Timber Tones addresses our initial concerns by assuring us that the plectrums are a bi-product of leather, steak and cheese farming. In terms of performance, the plectrums produce plenty of volume with notably crisp and defined highs, and thanks to the tapered edges still remain slickly playable and comfortable. The plectrums are certainly attractive and well made, but whether the animal origins of these products bothers you will be down to personal preference. *(£4 each, www.timber-tones.com)*

PERRI'S LEATHERS LICENSED STRAPS

Strap in, rock out

★★★

MOST rock and metal fans wear their influences on their sleeves, and now they can wear them on the guitar straps, too, thanks to Perri's Leathers, with some of rock and metal's most iconic designs available on these leather and polyester straps. Both of our examples are built to last from quality materials, but unfortunately the Iron Maiden leather strap suffers from some image pixellation. You wouldn't notice unless you're up close, though, and overall we like the range of designs on offer. *(From £14.95 to £21.95, www.perris.ca)*

DUNLOP STURDYSTAND

There's a stand for that

★★★

WITH the sheer number of guitarist-oriented apps and gizmos pouring out of the woodwork these days, it should come as no surprise that some musicians are starting to incorporate Apple's iOS devices into their live rigs. For those people, Dunlop has introduced the SturdyStand, allowing you to fix your iPad or iPhone to your mic stand for easy access to tab, lyrics or even the odd impromptu game of *Angry Birds* mid-set. The price of admission seems a little high, but we'd sooner pay out for the SturdyStand than a broken iPad... *(£54.99, www.jimdunlop.com)*

DUNLOP BEN HARPER SIGNATURE TONE BAR

Harping on about slide

★★★★

SINGER-SONGWRITER Ben Harper is more than a dab hand at lap slide guitar, and has been honoured with his own signature tone bar courtesy of Dunlop. The company's slides are usually considerably heavier than a standard slide, so we're surprised and impressed to find that Ben's slide is considerably lighter, while still feeling very sturdy and offering plenty of zingy top end and excellent sustain. It may be a niche product and rather expensive, but for lap slide styles the Ben Harper Tone Bar scores highly for sustain, tone and comfort. *(£48.99, www.jimdunlop.com)*

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ED'S SHED

In-depth tech advice from TG's industry expert. This issue, tracking down the cause of a buzzing string (part two)

ED MITCHELL

TG'S RESIDENT gear guru has been repairing, maintaining and modding guitars since 1986. He joined *Total Guitar* in 2003 after 18 years in guitar retail, and has written the Ed's Shed column ever since.

Buzz stop!

Hi Shed. The low E string on my guitar buzzes when I play it, both open and when fretted up to the 21st fret. I thought it may be the string so I got my local music store to restring it for me. However, it still buzzes. None of my other strings do it. I'm wondering if I may have to tighten up the screws on the bridge or something. If so, can I do it myself or will I have to take it to my local music shop again? I really don't want to fork out for a new guitar! Yours sincerely, annoyed teenager!

Nathan Maskell, *via email*

Ed says...

Last month we looked at the various gremlins that could cause Nathan's guitar to buzz. Dead strings, loose hardware and, gasp, bad technique all came under scrutiny. Another common cause of fret buzz is a poorly adjusted trussrod. If the guitar's neck isn't straight enough, the string can hit the higher frets on the fingerboard. Notes will buzz like a baked-bean-fed bee and your playing will sound rubbish. The Shed gets emails from frustrated bent-neck sufferers every day so even though we've covered this topic in the past, another look won't hurt. Right, let's get something straight...

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1

The trussrod: it's the neck's big thing. Without that threaded steel bar doing its noble work your guitar's neck would have no chance of counteracting the pressure exerted on it by the strings.

4

Before you check the state of the neck, the strings must be tuned up to pitch. That's very important. If the guitar is not tuned correctly it can affect the straightness of the neck.

7

Before you even think about twisting it, push the Allen key all the way into the trussrod nut. If you don't, the nut can be damaged when you try to turn the wrench.

10

If the neck is dipped (that means lower in the middle of the fingerboard than at either end), increase the tension on the trussrod by using your tool to adjust it clockwise.

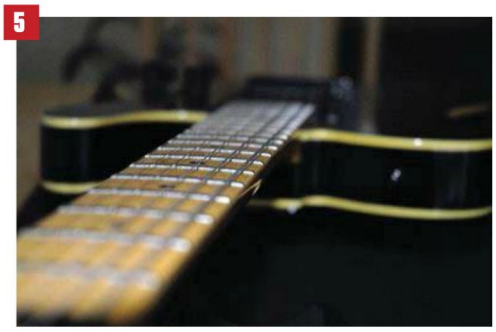
2

Find your trussrod nut in a hole, or under a plastic plate, next to the top nut on the headstock. Vintage and reissue Fender guitars are adjusted from the body end of the neck.

3

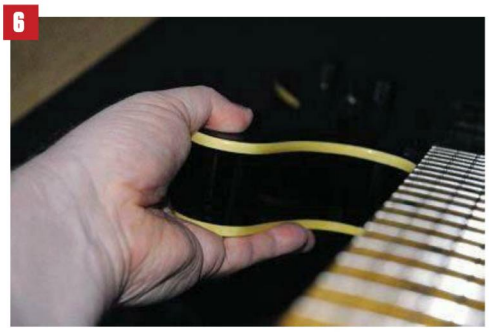
While vintage/reissue Fender guitars have slotted trussrod nuts that are adjusted with a large flathead screwdriver, Gibson owners use a box wrench. Most modern guitars require an Allen key.

5



Now you can look down the fingerboard. Closing one eye like Popeye the Sailor Man will help you focus. With practice you will be able to tell if the neck is straight, dipped or over-bent.

6

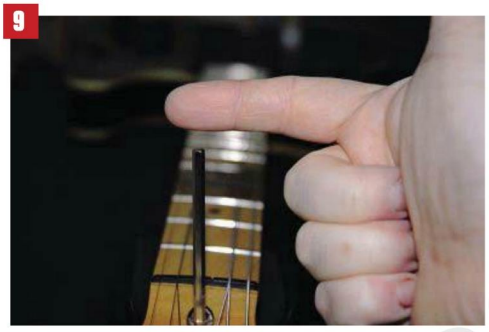


Always grip the guitar's body when peering down the neck. If you hold the headstock the weight of the body can cause the neck to flex a little, which gives you a false 'straightness' reading.

8

Treat the trussrod with respect. Turn it too far and it can snap. Make small adjustments and constantly check your progress. If the rod feels too tight, take it to a qualified repair bod.

9



If, when you eyeball the neck, it's over-bent (higher in the middle than it is at the headstock and body ends) adjust the trussrod key, wrench or screwdriver anti-clockwise. Take it slow, natch.

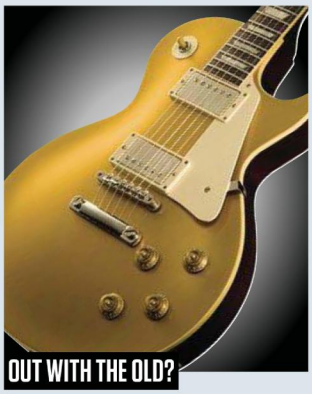
11

The idea is to get the neck straight as opposed to a banana shaped. That doesn't always mean dead straight. Guitars often play at their best with some relief – aka a slight dip.

12

Allow the neck to settle for a few hours then have another glance down it. You may find that it needs another tweak. Once the neck settles properly that annoying buzz should be history.

QUICK FIXES



OUT WITH THE OLD?

Q Hey Ed's Shed. How much pimping is excusable on an old Les Paul guitar?
Brian Smith, via email

A Refinishing, swapping out pickups, and fitting inappropriate hardware (for example, routing out wood for a Floyd Rose) will lower the value of your vintage guitar. Replacing worn frets is fine.

THAT'S JUST NUTS

Q Dear Shed. My guitar's top nut has a little chip in it. It's been like that for a while but I was wondering if I should replace it?
James Ackroyd, via email

A Jack, if the chip in the top nut isn't affecting the guitar's playability or tuning, then leave the nut alone. If it develops into a crack, you should definitely replace it.

WIN!

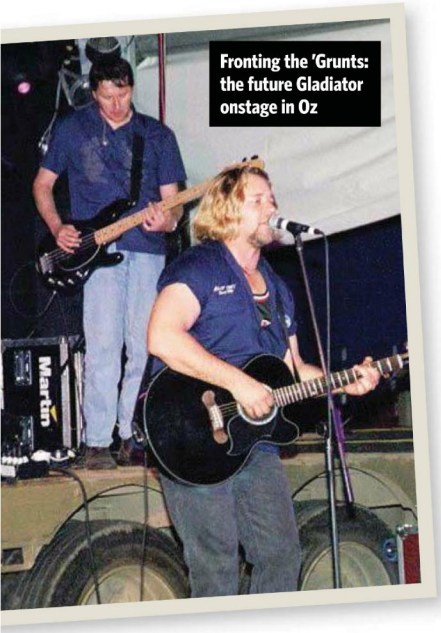
GOT A BURNING QUESTION FOR ED? SEND IT IN AND WIN SOME GOODIES

SEND your gear query for Ed's Shed to TotalGuitar@futurenet.com and if we print it as our main Q&A you'll receive a great Vox Mini3 amp (worth £94) and Korg Pitch Black Tuner (worth £80).
For more info on these products, visit voxamps.com or korg.co.uk

WORTH £174

The Final Countdown

10 ACTORS TURNED AXEMEN


Fronting the 'Grunts: the future Gladiator onstage in Oz

10. Russell Crowe

Father to a murdered son, husband to a murdered wife... and frontman to various tune-murdering rock bands, cinema's grumpiest man keeps plugging away. Since his worst-name-ever outfit Thirty Odd Foot Of Grunts derailed in 2005, Russell Crowe has struck back in The Ordinary Fear Of God, revealed by a cursory dip into YouTube to be just as lumpen and gruff-voiced as you would imagine.

9. Kiefer Sutherland

Generally found gouging a fish-fork into a terrorist's armpit as Jack Bauer, Sutherland is a laid-back rock dude in his downtime, collecting vintage Gibsons that he's mercifully never used on some all-star covers album. "I'm the guy who's playing for the joy of it," he says. "I get lost for hours..."

8. Hugh Laurie

It's hard to know which requires the greater suspension of belief: watching the Prince Regent from *Blackadder* play a hard-bitten New Jersey physician on *House*, or hearing him strum Leadbelly's *You Don't Know My Mind*. And he's not bad. As Bertie Wooster used to say: "Crikey!"

7. Kevin Costner

Since 2007, the former bodyguard and wolf-dancer has led country-rock outfit Modern West, whose second album *Turn It On* is apparently big in Germany. No, of course we haven't heard it. We're not middle-aged divorcees...

6. Richard Gere

In October 2011, the self-taught silver fox auctioned a collection including a '31 Martin and a '58 Flying V formerly owned by Albert King, raising $936,438 for charity. Hopefully, this means he has no guitars left, and will never again be able to scar humanity with his cover of *No Woman, No Cry*.

5. Jared Leto

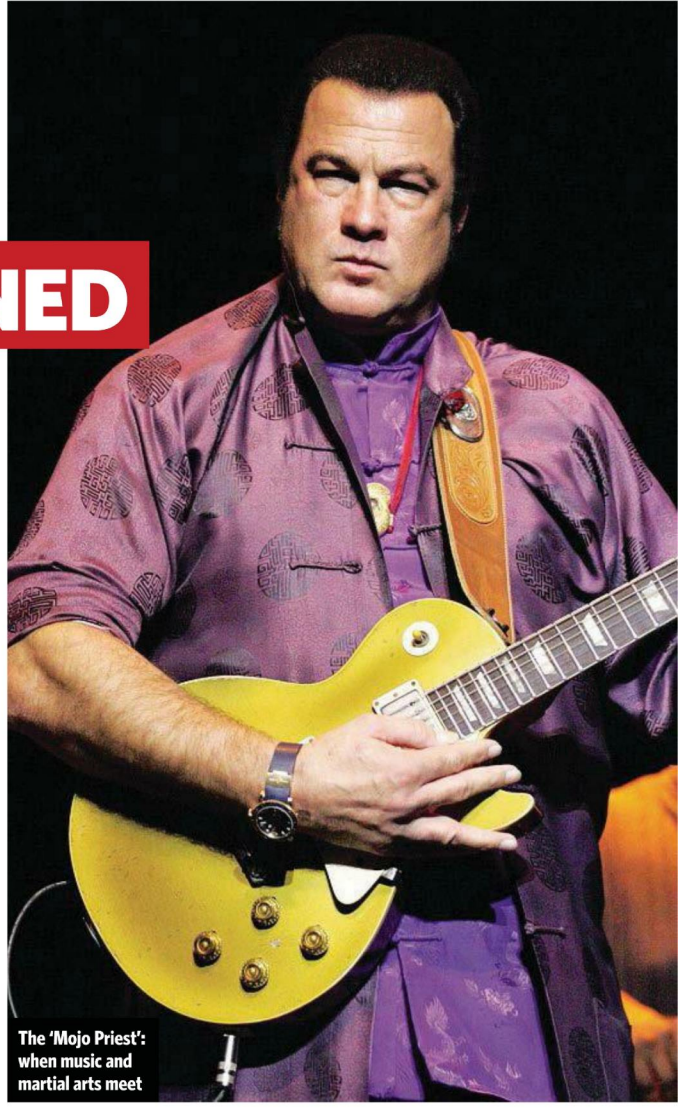
It's been a hard life for Jared. Toasted by Tinseltown, bunked up with Cameron Diaz, shifting gears to straddle arenas with Thirty Seconds To Mars... There's only a certain amount of luck in the world, and this man is hoarding it.

4. Jack Black

Black kept the wolf from the door with *King Kong*, but you just know he was waiting for the director to shout "Cut!" so he could return to his true love: dicking about and doing knee-slides with Kyle Gass as half of Tenacious D.

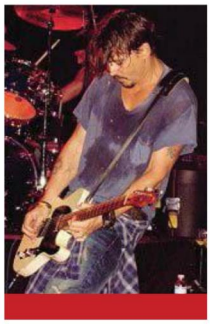
3. Jeff Bridges

A strummer since adolescence, it probably wasn't a huge stretch for Bridges to play country singer Bad Blake in *Crazy Heart*, while last year even saw a self-titled album helmed by T-Bone Burnett. "Everyone assumes that you can't possibly be good at two things," he says, modestly.


The 'Mojo Priest': when music and martial arts meet

2. Johnny Depp

Like a man going through the Big Checklist of Male Fantasies, when Johnny Depp isn't playing pirates or fondling Vanessa Paradis, he's in fanboy mode, making Shane MacGowan look even uglier during a 1994 *TOTP* cameo and guesting on slide for Oasis's *Fade In-Out*.


OK, we admit it: we wish we were Johnny Depp

1. Steven Seagal

Whispering, looking intense and borrowing Francis Rossi's ponytail made Seagal a huge 90s action star – which presumably funds his passion for watery Chicago blues with titles like *Alligator Ass*. We're bursting to make a sarky comment about his back catalogue, but we're scared he'll come and put us in a chokehold.

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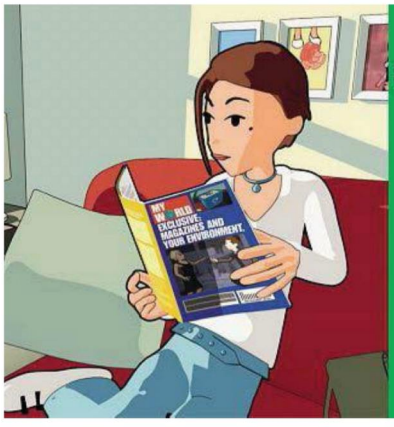
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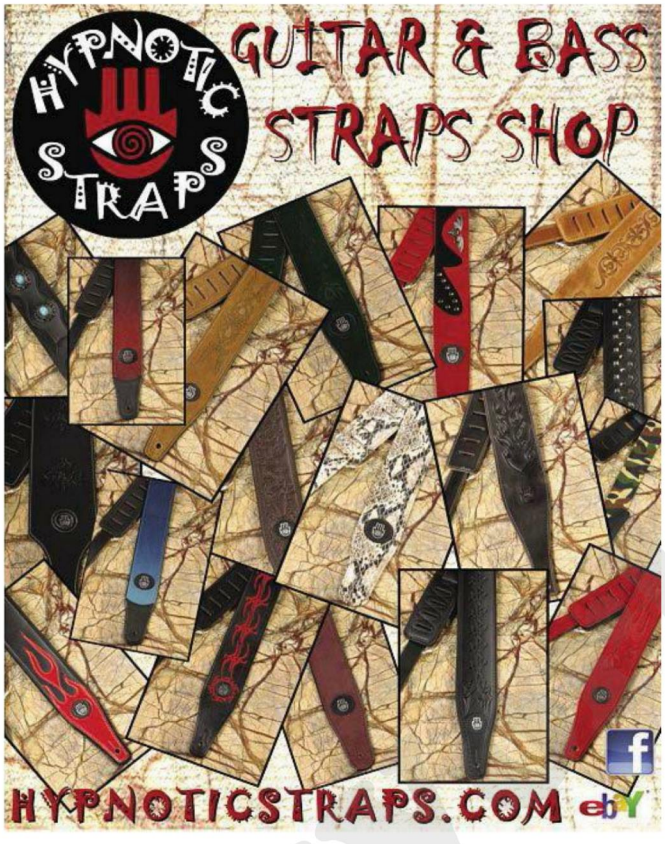
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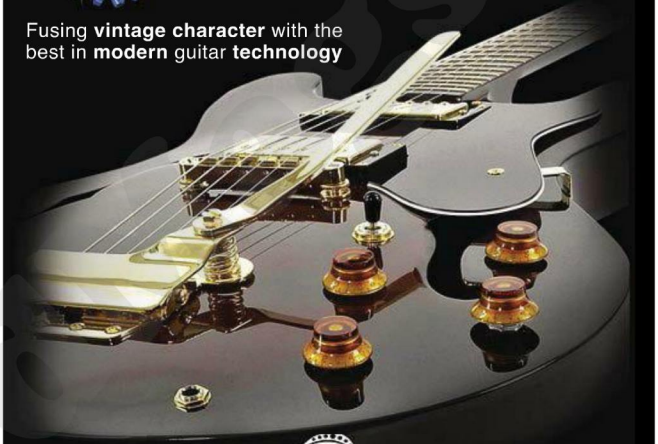
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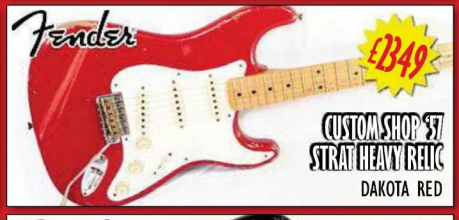

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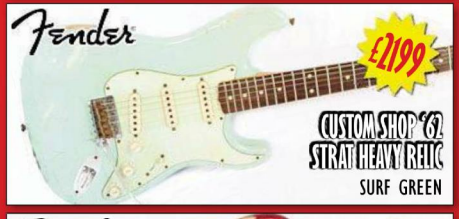

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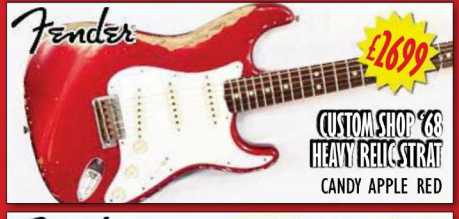

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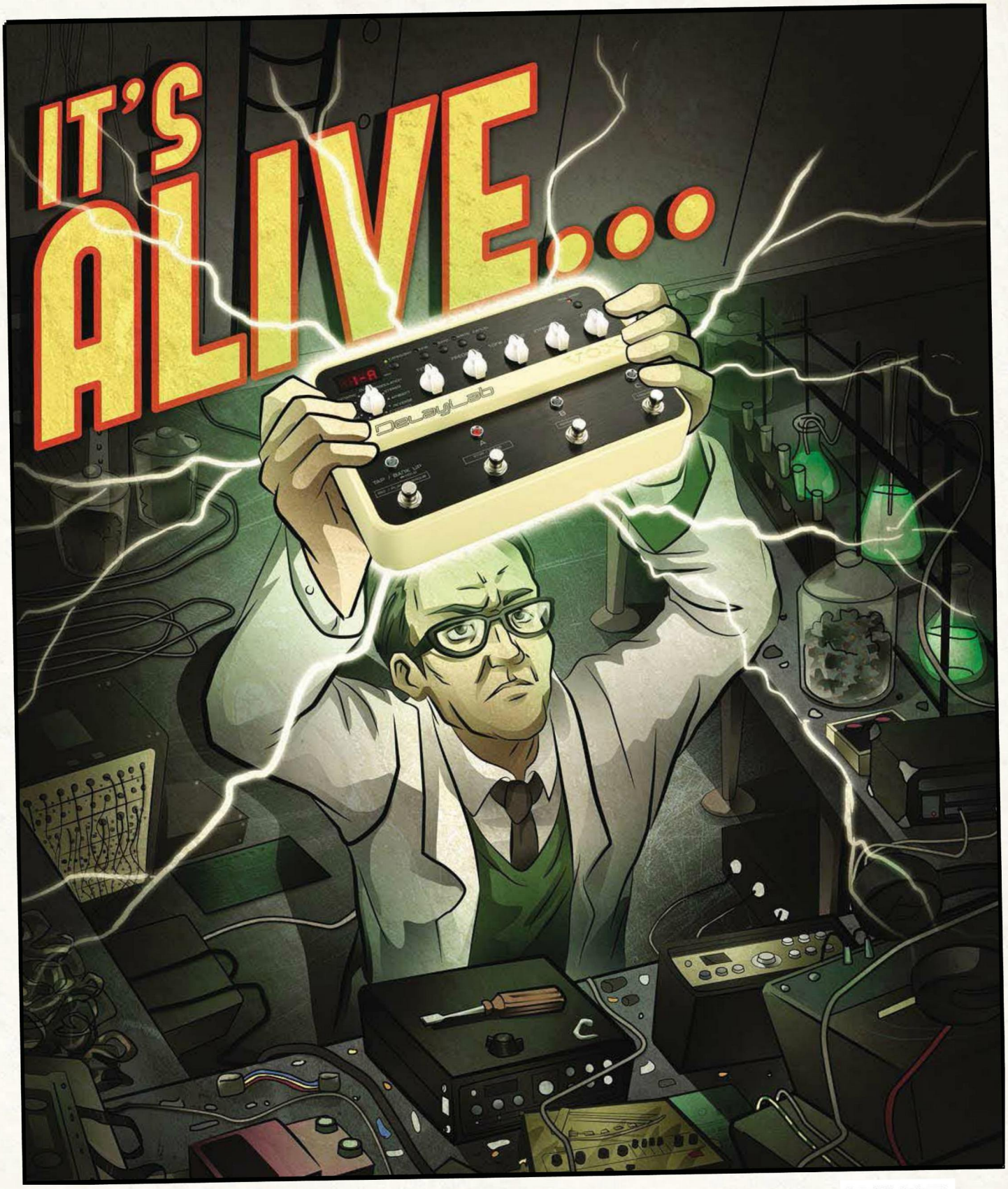

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